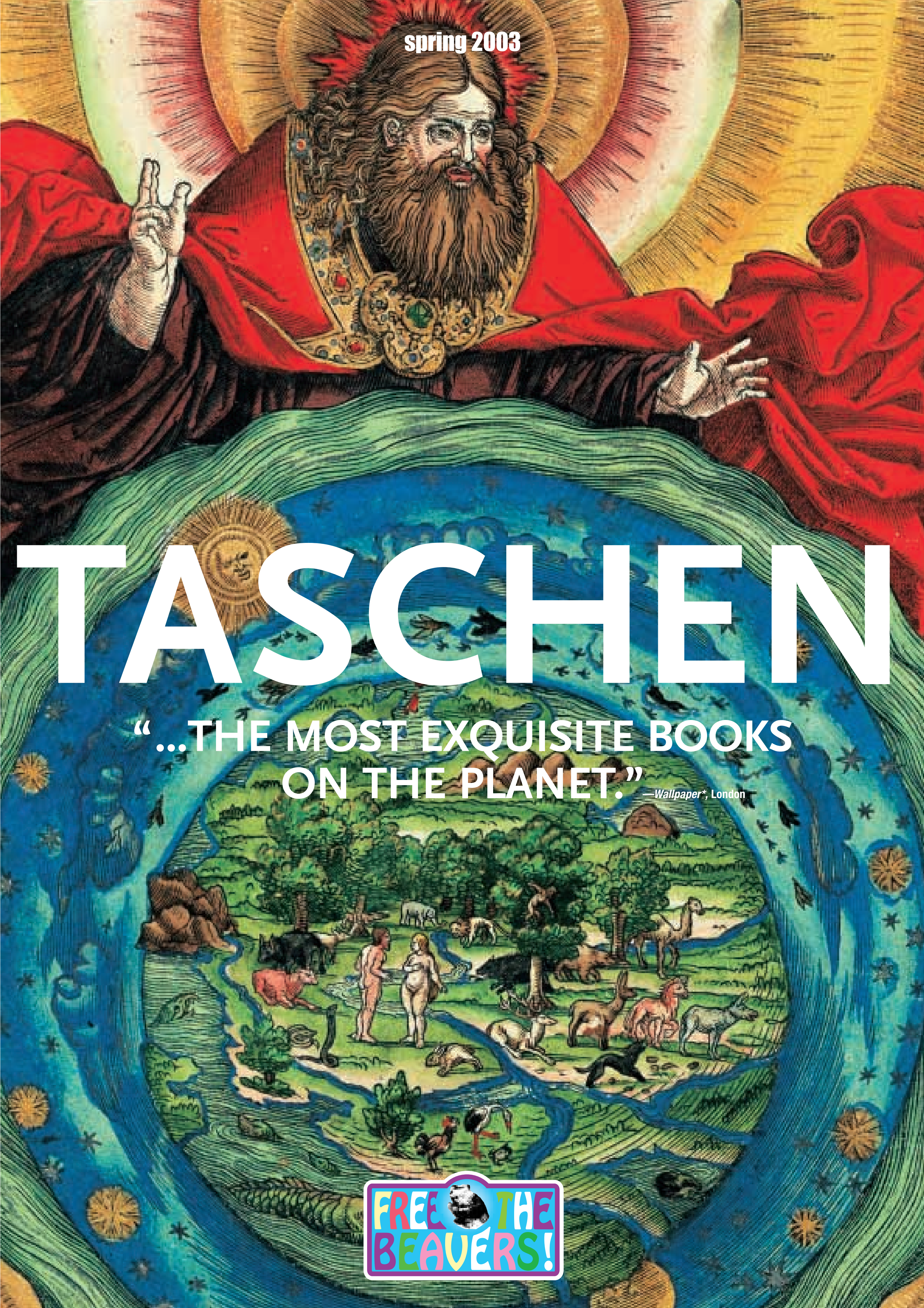
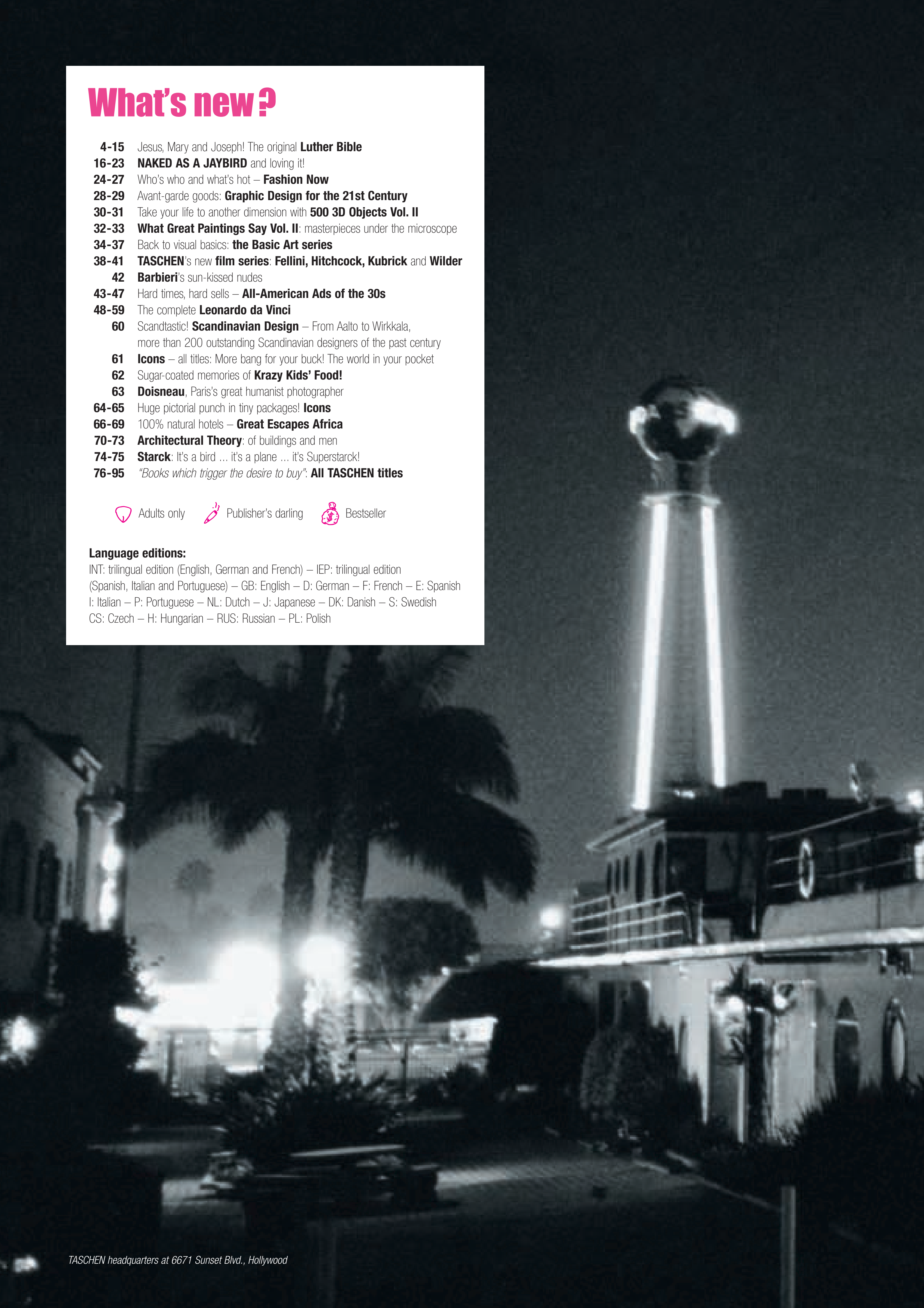

spring 2003
TASCHEN
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CS: Czech – H: Hungarian – RUS: Russian – PL: Polish

TASCHEN headquarters at 6671 Sunset Blvd., Hollywood

Dateline Los Angeles: January 7, 2003

Nudists and Christians clash on famed boulevard

Riot on Sunset!

Offended Jaybird veterans recently stormed the TASCHEN headquarters on Sunset Boulevard protesting the publication of TASCHEN's bargain-priced LUTHER BIBLE. Coinciding with the release of their new TASCHEN book, NAKED AS A JAYBIRD, agitated nudist leader Mr. Edvin ("Ed") Paas verbally attacked Lutheran elder Reverend Beaver:

"We will not tolerate this unbalanced situation. There is no way our book can compete with our Christian brethren's manuscript. Give us more color, more pages and a more competitive price."

Gathering at the rear entrance of Musso & Frank restaurant on Hollywood Boulevard, where the joyous Lutherans were celebrating their publication victory, the naked protesters verbally clashed with the Lutheran congregation claiming unfair price dumping.

The wild-eyed naked Jaybird leader, proudly displaying his vintage '70s "Jaybird seeks Jaygirl" placard, was heard screaming: "It's all that bastard Taschen's fault, let's go get him!"

"Wait a minute," the Reverend replied, "We love our publication ... but I agree, that porno-pushing publisher needs a lesson. Let's go kick his ass!"

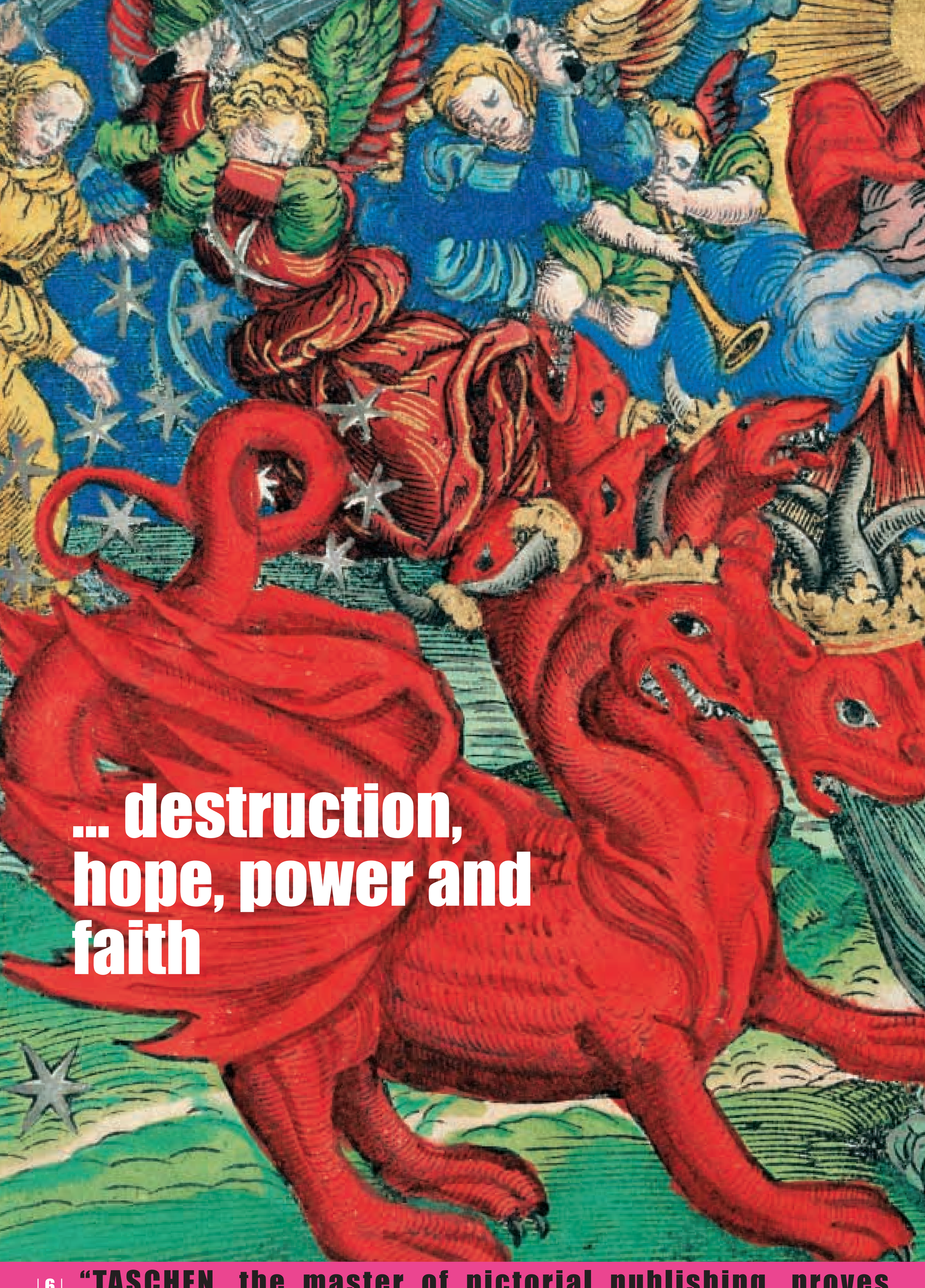
The naked protesters and the Protestants marched hand-in-hand to the Crossroads of the World where they staged their protest at the TASCHEN offices. An instant traffic jam ensued on the famous boulevard.

Publisher Benedikt Taschen, warned of their approach by his sidekick Faulpelz, calmly observed the mob from his second-story office. Responding to their protests, Mr. Taschen invited the leaders of the heated parties up for coffee. The publisher offered them a deal they couldn't refuse. "Qualified customers in the Bay Area and the Bible Belt will receive both titles for the price of one. I hope that this will encourage and promote a better understanding of your ideals." And with a wink and a smile, Mr. Taschen declared, "That took 20 minutes. Everything is possible if you just got a certain amount of charm. Pussy, Protestants and Picasso—TASCHEN loves them all."



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"... mit höchst kompetentem Kommentar des Mainzer Buchwissenschaftlers Stephan Füssel"
—*Süddeutsche Zeitung*, Munich

The first Bible for the people

Martin Luther's Bible, first printed in 1534, was not only the first complete German publication of the Bible but also a major event in the history of Christianity. Luther's revolutionary translation, very modern in vernacular and interpretation, made the Bible accessible to laity for the first time in history and spawned a new religion: Protestantism. The Luther Bible remains the most widely used version in the Germanic world today. In commemoration of the Year of the Bible (2003), TASCHEN is publishing a sumptuous reprint of this seminal book. Including the Old and New Testaments, separated into two volumes totaling over 1800 pages, TASCHEN's complete *Luther Bible* has been meticulously reproduced, with careful attention paid to **Lucas Cranach's woodcuts and elaborate ornaments**, which are printed in color and gold so as to be perfectly faithful to the original. Contained in a third volume is Stephan Füssel's introduction, which offers an **overview of Luther's life**, a discussion of the significance of his bible, and detailed descriptions of the illustrations.

The complete reprint of Luther's seminal publication

- Volume I (Old Testament, 848 pages) and Volume II (Old and New Testaments, 976 pages) contain the complete Bible with all 128 woodcuts and elaborately colored initials
- Volume III (64 pages) contains 59 color illustrations and an explanatory text highlighting key information needed to understand the Luther Bible's significance in historical, cultural, and theological contexts
- Reprinted from one of the most beautiful copies in existence: a **rare, immaculate, colored original** from the collection of the illustrious Herzogin Anna Amalia Library in Weimar, colored by the school of Lucas Cranach

This amazing reprint of the quintessential Christian doctrine, true to the original down to the smallest details, is available for a **miraculously low price** that even the stingiest Protestants would be willing to pay!

The author: **Stephan Füssel** is Director of the Institute of the History of the Book at the Johannes Gutenberg University of Mainz, and holder of the Gutenberg Chair at the same university. He is vice-president of the Willibald Pirckheimer Society for Renaissance and Humanist Studies, member of the board of the International Gutenberg Society and editor of the annual Gutenberg Jahrbuch and Pirckheimer Jahrbuch. He has published widely on early printing, on bookselling and publishing from the 18th to the 20th century, and on the future of communications.

__Page 4/5__: Kings, fol. CXXIIIv: Elijah being taken to heaven in the chariot of fire
__Page 6/7__: Revelation, fol. CXCIIr: The seventh angel sounds, revealing the ark of the covenant as the seat of God
__Page 8__: Genesis, fol. XVIIIr: Dream of Jacob

"These books are beautiful objects, well-designed and lucid." —*Le Monde*, Paris, on the ICONS series

The first bestseller in world history

***Page 10 left**: Exodus, fol. LVIv: The Israelites dancing around the Golden Calf*
***Page 10 centre**: Revelation, fol. CXCVIIIr: The angel with the key to the bottomless pit, binding the dragon for a thousand years*
***Page 10 right**: Revelation, fol. CXCVv: On the beast with the seven heads and the ten horns sits the great whore of Babylon, richly dressed, the trifold papal tiara on her head*
***Page 11:** Revelation, fol. CLXXXVIv: The four Horsemen of the Apocalypse*



Excerpts from Stephan Füssel's introduction:

"The Book of Books"

"You'll be surprised, the Bible", was Bertolt Brecht's answer when asked what he considered the most important book in German. To anyone interested in literature and culture, theology or European history of the past 2000 years, the historical narrative of the Old Testament, its rich allegories and metaphors, as well as the New Testament tales of miracles and the salvation story are the focus of literary orientation. It is not just a matter of pure chance that the so-called Christian West has its foundations in the myths and tales of the original Hebrew, Greek and Aramaic versions of the Bible, and neither is it a coincidence that the "Book of Books", in St Jerome's 4th-century Latin translation (the Vulgate), became the cornerstone of European culture.

Handed down, commented on and interpreted mostly in Latin for over 1000 years, the Bible had been increasingly read in German-language translations since the invention of printing around 1450 by Johannes Gutenberg in Mainz. The absolute pinnacle is Luther's extraordinary translation dating from the early 16th century. It is still appreciated today for its innovative, theologically bold and vivid language. Within the German-speaking community, Luther's translation holds a unique position from both a theological and a linguistic point of view and has influenced the German language down to this day, even in everyday usage. This facsimile edition pays tribute to his millenary achievement by presenting the first complete Lutheran version of both the Old and New Testaments, as well as the Apocrypha (the Greek word "apocrypha", meaning "hidden", signifies the books not -regarded as canonical by the medieval church).

"Doctor Martinus Luther said: Printing is *Summum et postremum donum* by which God promotes the spreading of the Gospel. It is the last flame before the extinction of the World …".

This enthusiastic judgement of the art of book printing stands at the end of Johannes Aurifaber's 1566 edition of *Tischreden oder Colloquia Doctor Martin Luthers (Table Talks or Colloquia of Dr Martin Luther)*, in which he recounts the reformer's ideas with clear examples and in popular form. By using this catchy dictum of Luther's, Aurifaber (1519–1575) acknowledges the importance of the printed book, above all the Holy Bible, for the dissemination of Reformation thought. The quotation also refers indirectly to bilingualism in 15th and 16th-century literature, because, despite numerous efforts to spread information in the vernacular language, most of the works published were still written in Latin. Nevertheless, compared to the period from 1501 to 1517, German-language literature had almost tripled in volume in the early years of the Reformation, from 1518 to 1526.

In fact, 18 German-language Bible versions existed before Luther's time, a remarkable number indeed; and if their impact was limited this was certainly because they were expensive, used obsolete language and followed the translation principle of *verbum e verbo*, that is, stayed too close to the original Latin, which often led to misunderstandings and misinterpretations. This meant that the German version was accessible only to those who were able to read the Latin text. Since moreover the Church claimed to be the sole authority for interpreting Scripture, there was no great motivation to purchase these early versions.

Luther gave Scripture a completely new status in theological thought and Church practice—asserting the sole authority of Scripture *(sola scriptura)* and the ability of the laity to read the Bible and distinguish between revealed truth and the distorted practice of the "Ancient Church"—and provided a new German version of the Bible that drew on the original texts with innovative freshness, thus ensuring that his translation enjoyed unprecedented fame. Between 1522 and 1546 (the year of Luther's death) more than 300 High German Bible editions were published, totalling more than half a million copies—a truly incredible number, given the fact that the book market was still in its infancy and the majority of the population were illiterate. During the first half of the 16th century, Luther's writings constituted one-third of all books printed in German.

* * *

Luther as Reformer

"I am a peasant's son; my great-grandfather, my grandfather, my father were real peasants. As Philipp Melanchthon put it, I should have become a foreman, a steward and whatever else



they have in the country, some supervisor of labourers. Then my father moved to Mansfeld and became a miner. That's where I'm from." This brief autobiographical sketch takes us into the growing copper-mining centre of Thuringia and shows how his family climbed the social ladder. One year after his birth, on 10 November 1483 in Eisleben, his parents, Hans and Margarethe Luder, moved to Mansfeld, where his father found work in a mine. This occupational change made possible the economic and social rise of Luther's family; in 1491, his father was promoted to smelting master and as the operator of a copper smelting works, was elected member of the Mansfeld village council to represent the citizens' rights before the city administration.

"You'll be surprised: the Bible," was Bertolt Brecht's answer when asked what he considered the most important book in German.



Martin first attended the Latin grammar school in Mansfeld, the cathedral school in Magdeburg in 1496 and the St George parish school in Eisenach from 1498. In the summer term of 1501 he enrolled in the faculty of arts at the University of Erfurt, and graduated as a bachelor (baccalaureus artium) as early as 29 September 1502. In January 1505 he obtained a master's degree. During the first semester of his subsequent legal studies in Erfurt, he radically changed career plans and entered the eremite order of St Augustine in Erfurt in 1505, in fulfilment of a vow taken in the face of mortal danger, when he feared being struck by lightning. After being ordained priest on 3 April 1507, Luther was instructed to take up theology at the University of Erfurt. As a result he became familiar both with Aristotle and with the nominalist scholastic philosophy and theology of William of Ockham (1285–1349) and of the Tübingen professor Gabriel

 "Underpriced, insanely great publishing… they must be communists… or



even worse, commonists! TASCHEN are children of the revolution." —*reader's comment*, on taschen.com



“Art-book publisher TASCHEN creates books so sensual and

"Tatsächlich vermittelt sich in diesen so farbenprächtigen wie wuchtigen Faksimile-Bänden bereits beim Durchblättern der festen und vornehm vergilbten Seiten, dass es sich beim Buch der Bücher um ein Werk voller Saft und Kraft, voller Lust und Leid handelt – eine Tatsache, die Bibelscheuen angesichts der üblichen strengen, schwarzen und dünnseitigen Ausgaben leicht entgehen kann. Luthers präzise und zugleich bildmächtige Sprache, die in modernen Bibelfassungen manchmal aufs allzu Brave geglättet wird, verheißt ohnehin prallen Lektüregenuss. Da ist sie also wieder: die Bibel als unschlagbarer Schmöker." —*Der Spiegel*, Hamburg

Page 12: *Judges, fol. Lv: Samson tearing down the house of the Philistines*
Page 13 left: *Samuel, fol. XCIIIr: Absalom, who caught his head in the boughs of an oak tree, being killed by David's commander Joab with a dart*
Page 13 right: *Kings, fol. CXVIIIv: Elijah before the altar that he made of 12 stones on which he has poured some water*



Biel (c. 1410–1495). Later he was to mount a vehement attack on their doctrine of revelation, their strict separation of the spiritual and the intellectual, and their notion of the capacities of "natural" man.

True Christians who repent their sins would of course do "works of satisfaction"; by contrast the indulgence practice gives rise merely to "lazy and imperfect Christians", declared Luther in catchy phrases.

In October 1508 Johannes von Staupitz (c. 1469–1524), vicar general of the Augustinian order, transferred Luther to the monastery in Wittenberg, entrusting him with a lectureship of moral philosophy at the newly founded university there; in the following year, Luther lectured on Peter Lombard (c. 1095–1160). In 1510/11, he was sent to Rome in the company of a fellow brother in order to seek a settlement of a dispute between different houses of the Augustinian order. Later stylised as his "Rome experience", his confrontation with the Roman Church under Pope Julius II (reg. 1503–1513) laid the foundation for his objection to the secular power of the papacy: Julius II needed funds to rebuild St Peter's Cathedral in 1506, which he intended to raise by issuing a general indulgence, a policy that met with the protest of numerous countries as well as at first of the German princes.

In October 1512 Luther was awarded the doctorate of theology under the auspices of Andreas Bodenstein von Karlstadt (c. 1477–1541) and appointed to the chair of biblical exegesis *(lectura in biblia)* hitherto held by his spiritual mentor Johannes von Staupitz. Staupitz had formed Luther in the spirit of St Augustine and the late medieval *devotio moderna.* As a professor of exegesis, Luther concentrated in the next years on the interpretation of the Psalms (1513–1515) and of St Paul's Epistle to the Romans (1515/16). The Pauline doctrine on sin and grace stood at the centre of his profound Bible studies, which focused strictly on the scriptural text. He had both books reprinted according to the Vulgate for his lectures, leaving enough space between the lines and a wide margin so that his listeners could take notes on his explanations; Luther's own copy of the Psalter, with his handwritten annotations, is today preserved in the Herzog August Bibliothek in Wolfenbüttel.

Luther's new theological approach is particularly apparent in his appraisal of the justice of God and his theory of the justification of man. He taught that the justice of God was no longer one of punishment but a gift that could be received only by the believer; he therefore not only challenged scholastic theology but also the religious practice of his own time. His first text published in German, Die *Sieben Bußpsalmen (The Seven Penitential Psalms*, 1519), consequently focused on the seriousness of penitence and judgement, in anticipation of his attack on the "justification by works" put forward by scholastic theology. This argumentation comes to a head in his Disputatio contra scholasticam theologiam of September 1517, in which he attacks the playing down of sin so typical of his own time and the theory that every "natural" man can find God of his own free will. He speaks about the radical sinfulness of man and the necessity of grace for salvation. From this point on, it was only a small step to the vehement charges against the indulgence practice of the Church, which, according to him, lulled people into a false sense of security by assuring that salvation could be bought by everyone; according to Luther people must bow before God's judgment: this was the only way to partake of his grace. In his well-known 95 theses of 31 October 1517—which he sent to the Archbishop of Mainz, Albrecht of Brandenburg, the person responsible for preaching the indulgence, and which are considered to have triggered the Reformation—he laments the false and pernicious sense of security that indulgences induced (Theses 31, 49, 52), as opposed to the works of love and prayer that he considers to be of much higher value (Theses 41, 74).

The 95 theses (written in Latin) spread quickly, contrary to Luther's original wish. To formulate them for a wider public, he published the *Sermon von Ablaß und Gnade (Sermon of Indulgence and Grace)* in March 1518, a work that met with such great acclaim that it had to be reprinted 25 times within only two years. True Christians who repent their sins would of course do "works of satisfaction"; by contrast the indulgence practice gives rise merely to "lazy and imperfect Christians", declared Luther in catchy phrases. Those who would call him a heretic because of his theses were "dark brains that had never put their noses into the Bible, never read the Christian teachers, never understood their own teachers but putrefy in their own riddled and rotten opinions …".

"It has happened that I have sometimes searched and inquired about a single word for three or four weeks. Sometimes I have not found it even then." —*Martin Luther*

Only two months later, Rome started proceedings against him; in the course of the Diet of Augsburg Cardinal Legate Cajetan (1469–1534) questioned him on behalf of Pope Leo X (reg. 1513–1521), but Luther did not recant; in December, his patron, Frederick the Wise, Elector of Saxony, refused to extradite Luther to Rome or to banish him from his country. Talks, lectures and sermons came thick and fast, culminating in 1519 in the "Dispute of Leipzig" between theology professor Johann Eck of Ingolstadt, Andreas von Karlstadt and Luther himself. Luther insisted on his doctrine of justification and went so far as to reject any authority of the Church over Scripture, acknowledging only functional importance to ecclesiastical offices and concluding that even Church Councils may be mistaken. In his papal bull Exsurge Domine of 15 June 1520 Pope Leo X exhorts him to recant within 60 days and threatens to excommunicate him, while Luther continues to issue his "main Reformation treatises": *An den Christlichen Adel teutscher Nation … (Address to the Christian Nobility of the German Nation respecting the Reformation of the Christian Estate), De captivitate Babylonica ecclesiae* and *Of the Freedom of a Christian Man.* Of this tract alone, 36 editions were published within two years, in German, Dutch, English, Spanish, Czech and Latin.



These and other writings were consigned to the flames by papal nuncio Girolamo Aleandro (1480–1542) in Cologne and Mainz; Luther in turn burned the first papal bull on 10 December in Wittenberg as well as a copy of the Canon Law. On 3 January 1521 Pope Leo X issued the bull of formal excommunication *(Decet Romanum pontificem)*. In April 1521 Luther was forced to answer to Emperor Charles V (1500–1558) and the Diet of Worms. His journey there seemed like a triumphal entry; the Edict of Worms, however, placed a ban on Luther and strictly forbade the printing and dissemination of his writings. Protected by Elector Frederick of Saxony, Luther successfully hid as "Junker Jörg" (Sir George) from May 1521 to March 1522 in Wartburg castle, where he wrote several sermons and other works, among them the *Magnificat verdeutscht und ausgelegt* (a German translation and interpretation of the Magnificat; Luke 1:46–55) as well as a translation of the New Testament from Greek in only 11 weeks, from December 1521 to February 1522.

lavish that when you are finished reading them you feel,

__Page 14 left__: Mark, fol. XXIIv: The evangelist Mark, illuminated by the rays of the Holy Ghost, writing in his room; to the left his attribute, the lion
__Page 14 centre__: Daniel, fol. XIIIIr: The map of the world as seen by Daniel in his dream
__Page 14 right__: Revelation, fol. CLXXXVIIIv: The third angel sounds, causing a big star named Wormwood to fall into the water
__Page 15 top__: Revelation: fol. CLXXXVv: In the centre a figure seated on a throne—surrounded by a rainbow that splashes out lightning, and the four beasts—hands the Lamb a book; in the foreground, St John on his knees, as well as 24 elders dressed in white
__Page 15 bottom__: Revelation, fol. CXCIIv: The beast coming out of the sea, having seven heads and ten crowned horns, is venerated by the humans, beside it the beast coming out of the earth with two horns like a lamb and a monk's cap and hood

"Just leafing through the sturdy yet stylishly gilt pages of these highly colourful and weighty facsimile volumes it becomes evident that this Book of Books is a work which is simply brimming with zest and energy, chock-full of desire and sorrow—something that easily escapes Bible-shy readers confronted with the usual plain, black, flimsy-papered editions. As it is, Luther's precise, yet powerfully vivid language promises great reading delights, although in modern Bible versions it is sometimes toned down to the point of blandness. So here it comes again: the Bible, as an unbeatably good read." —*Der Spiegel*, Hamburg

* * *

Impact and language of the first complete Bible

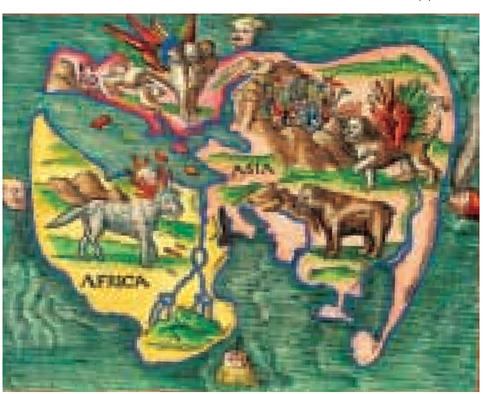
Numerous quotes from Luther's letters provide evidence that the printing of this first complete version in 1534 took up much of his time. For instance, he mentions in several letters dated June 1534 that he had to "feed his printers a little". Exactly 12 years after publication of the *September-Testament*, this first complete Bible was presented at the Michaelismesse trade fair in Leipzig from 4 to 11 October 1534, in a new translation. A bound copy cost 2 guilders and 8 groschen, which was five times as much as a copy of the New Testament. Numerous enthusiastic letters from the same year have survived, praising the "flawless and perfect translation" and underlining that "to the intelligent man, it almost replaces a commentary" (Antonius Corvinus in a letter dated 24 November 1534). These comments by the parish priest from Witzenhausen lay the foundation for the later widespread concept that Luther's translation could not be improved and that his forceful language simply made any further theological commenting unnecessary.

Despite the fact that it was relatively expensive, the first 3000 copies must have sold out very quickly, for the edition was reprinted nearly unchanged in Wittenberg in 1535, 1536 and 1539. It was not until the Bible editions of 1539 and 1541 were published that the texts were revised and given a different layout, in which the text was arranged in two columns. A more thorough revision was undertaken for the Wittenberg edition of autumn 1541, the *Medianbibel*, so called because of its generous format; most of the illustrations were by the Master MS. The revision was advertised on the title page: "Auffs New zugericht" and great care was taken to produce a flawless printed book. In a "warning" Luther inveighs against illegal and unreliable reprinters: "For as they all see nothing beyond their miserliness / they hardly ask / if they printed it right or wrong / and it often occurred to me / that I read the works of the reprinters / and found it distorted / so that I did not recognise my own work / in many places".

[Luther's] coining of new words and idioms as well as his metaphorical speech made their mark on the new German language.

Luther's "last hand edition" is the *Biblia: das ist: Die gantze Heilige Schrifft: Deudsch Auffs New zugericht. D. Mart. Luth.*, printed in 1545 in Wittenberg by Hans Lufft. The last edition to be published in Luther's lifetime, it was ascribed almost canonical significance and—in contrast to Luther's own intentions—remained nearly unchanged throughout many centuries. Some of Luther's corrections were integrated into the edition of 1546. This was published posthumously, under the control of his close collaborator and corrector Georg Rörer (1492–1557). In all, 430 partial and complete editions were produced between 1522 and 1546 so that as many as some half a million Luther Bibles must have been printed by the mid-16th century.

Numerous legends are woven around the language of Luther's Bible, legends that, however, have been substantially modified by historians of linguistics in recent years. What remains is the fact that the popularity of his writings and his Bible translation, his efforts to avoid dialect as well as the use of the widely understood printer's language of south-eastern Germany, accelerated the formation of a standardised written German across the Empire. Luther's hope to be understood in the Saxon chancery language *(Ideo est communissima linguae Germaniae)* overestimated the role of these "official" dialects. In the Upper German cities, his translations had to be sold complete with Middle German/Upper German glossaries, and in northern Germany Low German versions sprang up very quickly. In addition to his conscientious struggle for balance, his coining of new words and idioms as well as his metaphorical speech made their mark on the new German language. Recent studies confirm that, in contrast to the hitherto common opinion that he wrote in a "popular, simple" style, he strove for a high-level sacral language marked by classical rhetoric, based on the style of the original texts. Luther himself describes his accurate translation in the *Sendbrieff von Dolmetschen*: "It has happened that I have sometimes searched and inquired about a single word for three or four weeks. Sometimes I have not found it even then."



The influence in subsequent centuries of Luther's language and style not only goes back to the widespread Bible but also to his theological tracts, to copies by his disciples, as, for example, in *Tischreden*, and finally to his catechism, hymns and Protestant sermons. Most of the Reformation pamphlets refer to Luther's Bible; many authors quote it in their fictional texts, from Hans Sachs (1494–1576) to the *Historia von D. Johann Fausten* which was published in 1587. The Bible often being the only book in the household, it was frequently used as a primer. In 1642 the rhetorician and theologian Johann Conrad Dannhauer of Strasbourg lectured about suitable reading for Christians, condemning the genre of novels: "Away with Amadis / pastoral poetry / Eulenspiegel / Gartengesellschaft / Rollwagen / and other awful books of the kind—German is best learnt through the Bible and the books of Luther …".



"Luther German" is also used in the edifying writings and in Bible dramas of the 16th/17th centuries. In the 18th century, philosophers of the Enlightenment and classical writers from Johann Hamann to Friedrich Klopstock and Johann Wolfgang von Goethe re-examined the language of the Reformer, who influenced writers down to Friedrich Nietzsche, Thomas Mann and Bertolt Brecht.

* * *

Bible translation truly culminated in the works of Martin Luther, whose vigorous language and theological interpretation still fascinate us today, 500 years after its first publication. Paying homage to Luther would entail translating the Bible anew for each generation, from the original texts into contemporary language, taking into account his proven formulations.

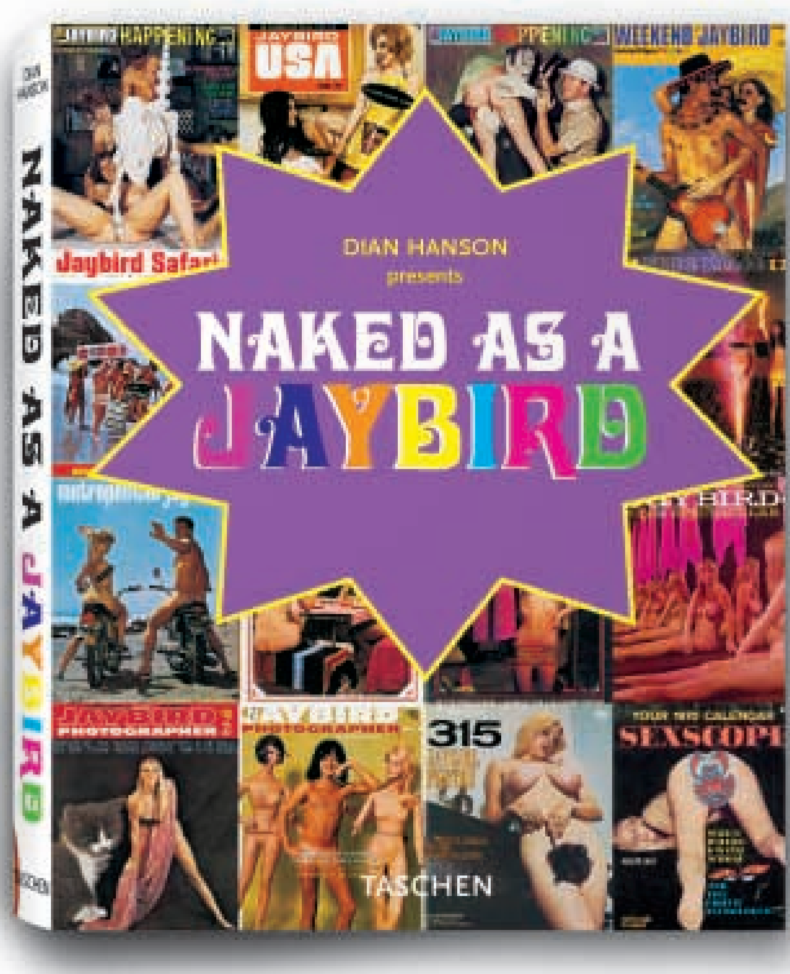


cheated on your spouse." —*Variety,* Los Angeles

… and another historic reprint;

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Yes, it was a time, such a time it could even lead a middle aged, Midwestern mother to run away to California to join the nudists.

NAKED AS A JAYBIRD
Dian Hanson / Hardcover, format: 20.5 x 25 cm (8 x 9.8 in.), 264 pp. / available in INT

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TO MAKE THIS MAGAZINE APPROPRIATE FOR THE WHOLE FAMILY, WE HAVE INCLUDED SOME CONVENIENTLY PLACED STICKERS. THE ACTUAL BOOK IS STICKER-FREE!

Like the original German nudists the American Jaybirds were absolutely creatures of their time, born of unique historical circumstance, nurtured by social upheaval and dreams of a better life for all mankind.

Even more rare than an original copy of Luther's Bible are pristine copies of original *Jaybird* magazines! This did not stop your stout-hearted TASCHEN archaeologists though: after an incredibly difficult and often frustrating search through countless libraries, archives, attics, swap meets, garage sales, private collections and ebay auctions—from Weimar to Wyoming, for grueling years on end—we have finally amassed an incredible and unparalleled collection of the elusive *Jaybirds*, allowing at long last a suitable homage to this extinct species. 'But what were the Jaybirds?' you may ask. As innocent as Adam and Eve, they gamboled through nature as God intended: naked but for their love beads and abundant hippie hair. Thanks to these pioneering flower children, the no-clothes movement of the 1960s became a majorly groovy happening all across America.

The author: **Dian Hanson** served her country in the sexual revolution, where she developed an interest in erotic publishing. She was one of the founding editors of *Puritan Magazine* in 1976 and went on to edit *Partner*, *Oui*, *Hooker*, *Outlaw Biker*, and *Juggs* magazines, among others. In 1987 she took over *Leg Show* magazine and transformed it into the world's largest selling fetish publication. She considers herself an erotic anthropologist: the magazines and their readers her laboratory and test subjects.

 "TASCHEN has a very unique style that motivates me to just


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I am getting sick and tired of photos of long-haired men!
Aren't there any normal-looking guys who will pose for you?
All that hippie hair gives the impression that only kooks go nude, and that isn't true!

Angrily
G.N.
Washington, D.C.

The Beauty & Truth about Genitals

The year was 1965, the place was southern California. Public nudity was illegal and, in the eyes of the government, nude photography was pornography (unless practiced in the conservative confines of a nudist camp or tastefully displayed on the pages of a nudist magazine). A new brand of nudism, however, was on the rise among hippies and other free-spirited individuals who loved nothing more than to peel off their clothes and lounge around in their birthday suits. *Jaybird* magazine, a celebration of groovy nudism, was born out of this tumultuous climate, **hovering in a gray area somewhere between the decent nudist magazines and porn**. Over its eight-year life span, *Jaybird* (appearing under many titles, such as *Jaybird Happening* and *Women's Home Jaybird*) grew from a standard family nudist journal to a **far-out, psychedelic happening of naked hippies frolicking in wacky settings**—preferably showing as much pubic hair as possible. Though the tone of the magazine evolved, the philosophy stayed the same: nudity is natural and fun for all. These days, issues of *Jaybird* are impossible-to-find collectors' items, **Technicolor testaments to a bygone era of free love and pubic pride**. But not to worry—TASCHEN has resurrected *Jaybird* with this highly amusing, lavishly illustrated, sweeping retrospective of the magazine that let it all hang out.



"Happy is the jaybird, nude and free with not a care in the world."

 "I cannot help looking through catalogue all night! I



"JAYBIRDS ARE ALWAYS ON THE LOOKOUT FOR SECLUDED HIDEAWAYS IN WHICH TO 'LET IT ALL HANG OUT' IN NATURE."



Modern nudism began in Germany with the Wandervögel, or wandering birds, young men and women who took to the countryside, hiking, singing and shedding their clothes in protest against Europe's dehumanizing industrialization. The year was 1900. Modern nudism nearly ended in California with the Jaybirds, young men and women who took to the beaches, spreading peace, love and limbs in protest against Puritanical prohibition of doing their own thing. The year was 1965. Both Wandervögel and Jaybirds failed in the end to change the world, but unlike the Wandervögel, Jaybirds left a paper trail, the pseudo-nudist magazines full of hippy-speak and the happy, healthy, hairy bodies you find in this book.

Examining the Jaybird magazines it's hard to imagine that they started with a serious social mission, but then the Wandervögel also probably looked like a bunch of crazy kids to their elders. The Jaybird philosophy was formed by a Mensa member and fine-tuned by a psychologist, and in the beginning it wasn't so different from that of Heinrich Pudor, the German sociologist who turned Wandervogel idealism into the Nacktkultur still practiced all over Germany and the world.

For example: Pudor wanted to break down class divisions in industrial Germany. The Jaybirds wanted to spread good vibes to all mankind. Pudor considered clothing class slavery. Jaybirds considered clothing the straightjacket of uptight society. Pudor preached intoxicating substances should be expelled from the body like undesirables from the country. And Jaybirds… well, they disagreed on some points. But like the original German nudists the American Jaybirds were absolutely creatures of their time, born of unique historical circumstance, nurtured by social upheaval and dreams of a better life for all mankind. The Nacktkulturists had Heinrich Pudor, Richard Ungewitter and Paul Zimmerman to lead them.

The Jaybirds had Stan Sohler, Bob Reitman and "Connie".

We really hoped Jaybird would lead to freer acceptance of nudism in general culture," says Connie, the Mensa member, who at eighty still holds the Jaybird vision, but because she now works for a conservative firm chose to use a pseudonym. "Jaybird was meant to sound fun, to give a certain sense of abandon along with the nudity. You have to remember the time; Jaybird couldn't have existed in any other time."

Oh, she's right there. Jaybird magazines, with names like Jaybird Happening and Jaybird Scene, Campus Jaybird, Women's Home Jaybird and Utopia, were the collision of two worlds, the conservative nudist community where families gathered to play volleyball and barbeque in the buff, and the rockin' hippie planet where all was groovy, especially if it kicked sand at the man. And in the 1960s, when Jaybird spread its wings, hippies were kicking sand all up and down the California coast. It was the era of the Free Beach Movement, the largely forgotten fight for nude access to public shores; the time of Sandstone, a swinging psychotherapy commune in the Hollywood Hills where biologist Alex Comfort and psychologists Phyllis and Eberhard Kronhausen went to tune in, drop out and get laid, in any order desired; and the time when sexual researcher Dr. John Money was prescribing stays at the almost equally libidinous Elysium Fields nudist park up in Topanga for patients suffering excessive shyness; and also the time when author Gay Talese was partaking of all these places and pleasures for his book on America's changing mores, Thy Neighbor's Wife, and losing his own wife in the process.

Yes, it was a time, such a time it could even lead a middle aged, Midwestern mother to run away to California to join the nudists.

"My second husband and I married at the age of 39 and we decided we were going to be nudists," says Connie. "We had reproduced ourselves and our children were grown. My husband was able to find some of these old Modern Sunbathing magazines and we talked about a lot of things we didn't like about how society was run and I told him how I liked to swim nude."

It started when Connie was only eight, in Chicago's chilly Lake Michigan.

I'd swim out beyond where I should in the lake and struggle out of my swim suit and swim around nude, and then struggle back into my suit and swim to shore. Sure it was cold, but it felt so good," she says.

The feeling only got better with age. "When I was at summer camp, age about 14, and we were supposed to be sleeping decently, I convinced another girl to go to the lake with me and keep watch and I swam around in the lake naked until I was tired out, then I threw my robe on and went up to bed. It was the only way I could sleep."

Connie never dared share her peculiar urges with her first husband, this being the American Midwest of the '50s, but her second husband, she says, "was a weirdo too."

We decided to devote the rest of our lives to fun, and who cared what society thought," she says, still giggling about it 40 years later.

"You didn't display erotic emotions in the [nudist] camps", Connie says. "If some poor man developed even the beginnings of an erection it was frowned on."

They began by joining the Illinois nudist camp owned by Alois Knapp, a German Nacktkulturist and editor of Reverend Ilsley "Uncle Danny" Boone's Sunshine and Health magazine.

Boone's original magazine, The Nudist, debuted in 1933, just about the time young Connie was learning to swim. It was a serious, philosophical magazine, much like the early German journals, but America was not Germany, and to keep his distribution Boone was forced to obscure the genitals in his photographs. A few years later he changed The Nudist's title to the less confrontational Sunshine and Health, but the airbrush stayed busy.

Boone was known as The Dictator in nudist circles. He loved to preach and he loved to fight—as long as he won. He confronted the courts over and over on the issue of censorship, demanding the right to display the naked human body—every dangling bit of it—in his magazine. In 1941 the government resurrected the Comstock Law, a Victorian law that prohibited sending obscene material through the mail, in an attempt to defeat him.

It only enraged him. Through the '40s and '50s "Uncle Danny" fought for pubic hair. On January 13th, 1958 he won.

Nudist magazines were judged to be nonsexual, and therefore not obscene; they could travel through the mails and show what no other American magazines could: full frontal nudity. New magazines sprang up like violets after a spring rain.

Back in Chicago, Connie and her new husband were enjoying the honeymoon, spending weekends in an old milk truck at the camp and plotting their nude future. Hubby had become the camp photographer, with Knapp's encouragement. Connie had begun to write. In the evenings, in the truck, they dreamed their dreams.

"We knew there were nudist magazines being made in California," Connie says, "and by golly, they needed pictures! We thought we'd give it a try."

The idea that there was a secret underground of nudist housewives across America appealed to nudist and non-nudist readers alike. It also defined Jaybird's mission.

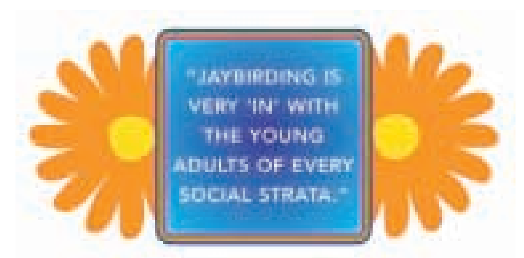
Out in California there were indeed nudist magazines being made. Modern Sunbathing, that same magazine Connie's new husband had used to tease out her nudist confessions, responded to the couple's queries with a job offer. Known as the nudist magazine that had never had a nude on its cover, Modern Sunbathing avoided Boone's battles, preferring to go unnoticed



by the government. This had less to do with modesty than that the publisher's main business was girlie magazines. Publisher Ken Price was the first to see there was money to be made from nudism after the legalization of pubic hair, but other men's magazine publishers were watching his sales with great interest.

"When we got to California in 1962 we went to camps every weekend, shooting pictures for Modern Sunbathing and having fun," said Connie. "We became members of The Sundial Club, and there we met Ed Lange. Ed wanted to start magazines that would end nudist prudery. He finally found a publisher and named his first magazine Sundial, after the club."

Ed Lange was not new to nudism but was a new kind of nudist, an avowed hedonist like Connie and her husband. When he embraced nudism in 1938 it was "to discover a way that would acknowledge the innate sensuality of all humans, that would allow me to accept my and other's humanity and sexuality comfortably—without shame." In his book Thy Neighbor's Wife, Gay Talese described Ed Lange as "a tall, well-built former fashion



photographer with an elegantly trimmed gray beard." Everyone I interviewed spoke of his charm, his charisma, his vision of a sexually liberated nudist community. Several people also described him as a swinger. It's little wonder he picked Milton Luros to publish his magazine.

Luros started his professional life in New York City illustrating science fiction pulps. By the late 1950s sci-fi was a sinking ship; Luros jumped to illustrating the rising pin-up pulps. In 1958 he left New York for L. A., where he worked as art director for Adam and Knight, two of the better girlie magazines of the time. In 1959 he started his own publishing company, American Art Agency, in North Hollywood; his first magazine was a nudes and booze celebration called Cocktail. Where he got the money is



debated and perhaps best unexplored. Whatever the source, there was plenty of it; by 1965 Milton Luros so dominated the field that the staid Readers Digest proclaimed him America's richest pornographer, citing profits of $20,000,000 a year.

"This was a case of a man owning the store, owning all the fixtures, owning the printing presses, owning the distribution company, and the trucks and the delivery people, owning the photographers and all the photographs, owning the property it's all on, owning the street, owning everything," said Bob Reitman, the psychologist. "He probably could have put up a gate and kept the traffic from going through." It was that Readers Digest article that convinced Reitman to shelve his career and join Luros's vast holdings.

While the majority of Luros's wealth came from his printing business and high quality girlie magazines, Sundial proved so lucrative he gave Lange his own building to develop new nudist titles. It's doubtful whether Sundial accomplished Lange's goal of easing nudist hang-ups, but it was very popular with men who fantasized that nudists were uninhibited sensualists. The fact is that most nudists were very happy with their prudery.

"You didn't display erotic emotions in the camps," Connie says. "If some poor man developed even the beginnings of an erection it was frowned on. I remember a man being thrown out of camp because he went in the bathroom to hide an erection and someone went in and saw it. I want to read something from Sir Kenneth Clark: 'No nude should fail to arouse in the spectator some vestige of erotic feeling, even though it be only the faintest shadow. If it does not do so it is bad art, and false morals.' We live in a society where people go berserk because someone doesn't have all their clothes on."

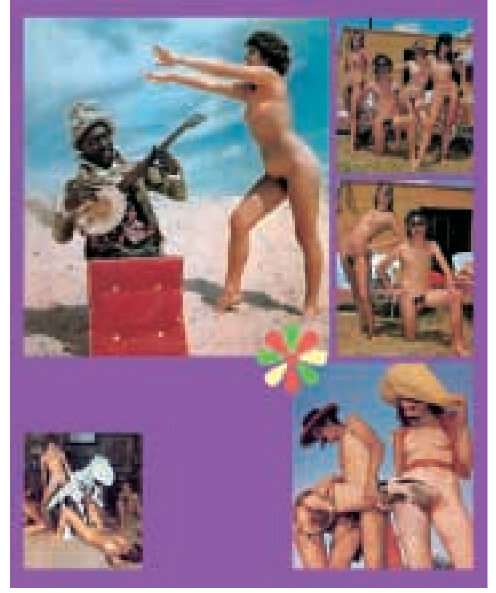
Lange tapped his liberated friend Connie to work with him on the new magazines. In 1964 they were joined by Stan Sohler, a Texas transplant with a charm similar to Lange's and a cultist's zeal for nudism. Together the friends reinforced The Vision. When hippies began cavorting nude on California beaches, Lange and company welcomed them and their philosophy into Sundial. Lange's influence continued to grow in the nudist community, but many criticized the sensual photos and hipster texts in his magazines. Old guard nudists feared where it might be leading.

Rightly so, as Jaybird was already hatching in the mind of Milton Luros.

"I'm sorry," says Bob Reitman about keeping me on hold. "That was Marilyn Horne doing the big aria from Samson and Delilah." The opera still wails in the background. "In my old age I've decided to let everything finish before going on to the next thing." Bob was Jaybird editor between 1967 and 1971.

"Milt Luros thought up the Jaybird title," he says. "As far as I know he brought it up to Stan Sohler and that's one of the things they broke over, because that title meant it wasn't pure anymore."

He's referring to The Nudist Vision, which he says amounted to a religion for Sohler, who was promoted to head of American Art's nudist department in 1965. Ed Lange had split with Luros and formed his own company, Elysium Publishing, to produce Sundial. Luros didn't mind; he'd ceased needing Lange. Milt saw that men were buying nudist magazines to see what they couldn't in the girlies, namely pubic hair. He'd make a nudist magazine tailored more to this readership, with less of Lange's tiresome, page-wasting idealism. Still, he needed some nudists on staff to get the photos, which came from the camps and their members. Sohler wanted the job, but he had a hard time swallowing a magazine with the inelegant title of Jaybird. Back in Texas where Sohler's vision had also been poorly appreciated, Jaybird was part of a corny colloquialism that began "Naked as a…". It meant the same thing to Luros, but he had no problem with corny; it sold just fine in his girlie magazines. To cover his shame, Sohler concocted a story, printed in the first Jaybird magazine, which may even have been true, but no one else quite remembers it. He claimed a housewife had written a letter to newspaper advice columnist Ann Landers, saying she found relief from the drudgery of housework by doing it in the nude and wondered if she was alone in this. Ann had supposedly assured her that this was normal and healthy and was then deluged with letters from similar nude housewives glad for the chance to reveal themselves. At least in writing. The original housewife reportedly signed herself "Jaybird Anonymous".



If it wasn't real it was genius on Sohler's part. The idea that there was a secret underground of nudist housewives across America appealed to nudist and non-nudist readers alike. It also defined Jaybird's mission, which was to get nudism out of the camps and incorporate it into everyday life. Sohler maintained Jaybird was meant to sound more irreverent than other nudist titles, to create a sense of fun and abandon. Jaybirds were not just naked as birds, they were free as birds, as free as the Wandervogel, released from the rigidity of outdated camp culture.

The camps didn't like this one bit.

Connie stayed with Stan to make Jaybird. Their first issue, released in July 1965 was called Jaybird Journal.

Jaybird Safari followed a month later. To increase interest in the new magazines, Jaybirds went under many titles, each printing four issues a year. The first Jaybirds weren't that different from standard nudist fare; just happy, naked people frolicking on beaches or hiking in the California deserts, decamped but not debauched, hip but not hot. Connie calls this the Pre-Iowa Period.

One must remember that most Americans of this time had never seen pubic hair in print. Every nude outside of nudist magazines had her pubic region airbrushed smooth and featureless as a mannequin's.

In 1965, the United States government decided to get Milton Luros. His girlie magazines, tame by today's standards, were considerably more explicit than anything else on America's newsstands. The tool then used to trip up purveyors of obscene materials was the Comstock Law, but because Milton owned his own distribution company and moved his magazines in his own trucks there was little chance to snare him with the mails. Thus a trap was laid with the help of a news dealer in Iowa who persuaded American Art to send him several titles via the US postal service. Luros was subpoenaed and ordered to stand trial in Sioux City, buckle of America's conservative Bible Belt.

It was not exactly a jury of his peers.

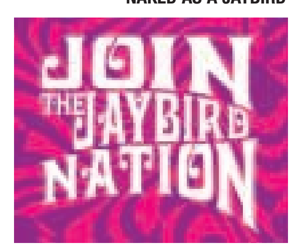
Again from Talese's Thy Neighbor's Wife, the trial "lasted three months, was heard by a cranky judge and a jury that consisted almost entirely of farmer's wives." Luros was convicted of conspiring to disseminate obscenity, but the government hadn't figured on the zeal of Stanley Fleishman, Milt's first amendment lawyer. Fleishman, horribly crippled from childhood polio and shy with women, understood the necessity of erotic literature and devoted his life to fighting for its legalization. He took Luros's case to the highest federal court and got the conviction overturned.

In late '65s, Luros returned to North Hollywood fearing nothing and nobody. He'd beaten the government and set a national precedent against censorship.

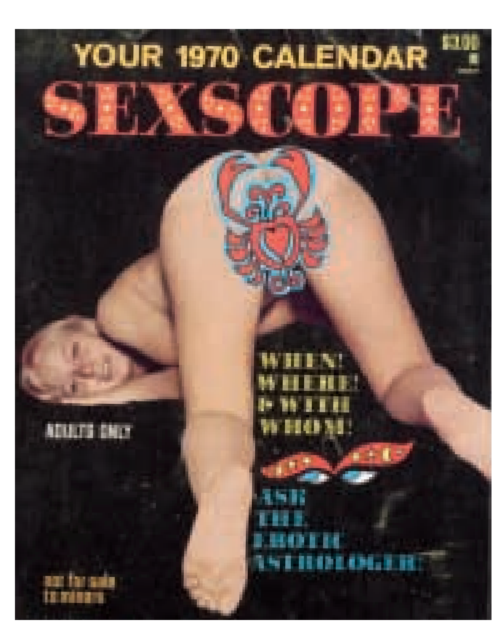
"Before the Iowa case," says Jaybird designer Steve Goldenberg, "I spent a lot of time airbrushing out pubic hair. After, I was airbrushing it in."

Especially when Bob Reitman came onboard. While Reitman didn't share Stan and Connie's vision, he had one of his own that was equally strong and exceptionally focused.

"All I did was gauge everything by how sexual it was to me personally," Reitman maintains. Luros, impressed with the young psychologist's work ethic, had made him Jaybird editor on a whim, to see if he could improve sales. "Everybody else was spouting these big philosophical treatises on it. For Sohler nudism was a religious cult. I used to quarrel with Connie all the time. Her premise was, believe it or not, that because people were ugly it made it legitimate. I brought in the young and the beautiful. There was never any discussion about whether we could get away with the crotches or not. It all went back to my crotch!"



If you missed the Jaybird revolution the first time around, don't get left by the wayside now! Find out what inspired John and Yoko to take their clothes off!



One must remember that most Americans of this time had never seen pubic hair in print. Every nude outside of nudist magazines had her pubic region airbrushed smooth and featureless as a mannequin's. In my collection I have magazines of this period in which the original owners carefully drew in public hair to make the models more realistic. All this denial of simple, normal female anatomy made many men desperate for images of natural pudenda. Reitman was one such man, and Jaybird was the vehicle to satisfy his desire.

Bob Reitman wasn't a nudist, but "I never had any inhibitions. I would go out to Corona Del Mar (a nudist camp) with Connie. I'd take my clothes off and start pointing out people. 'Why don't you take that one?' She didn't want the young or beautiful ones; she just wanted to sell the philosophy and get by the district attorney. So I just made up my mind that that wasn't going to stop us. We interpreted the 1958 law our own way. The sales figures went sky high with my changes. That was '67."

It was crotch-a-rama," says Goldenberg.
By early 1968 there were 12 Jaybird titles, many with hippie-inspired names. There were even all male issues of Jaydudes for the Jaygay reader. "At one point the company was doing 60 titles a quarter," Reitman maintains, "and a lot of those were Jaybird." He doesn't remember the exact figures, but estimates print runs ran around 20,000 copies per issue. They even formed a Jaybirds Anonymous society with membership cards and a credo. Foreign sales were good, especially in Asian markets and in Germany.

Luros was delighted, but the nudist photographers rebelled against the new Jaybird esthetic and Reitman's theory that no pose was too ludicrous if it revealed abundant pubic fuzz. Like, don't most people play volleyball with one leg behind their necks? Luros simply recruited new photographers for the new Jaybird.

"Milt Luros got me to come out to California," says photographer Johnny Castano. "Milt first asked me to go to Sunny Palms (that was a nudist camp) in Florida and told me he wanted me to shoot for Jaybird and to tell people it was this new company, Jaybird. Plus, shoot a lot, we're going to use a lot of nudist photos in other magazines."

As soon as the camps found out I was working for Milton Luros they didn't want me. This was the late 60s. The magazines were getting too rough, with the splits and all. Bob Reitman was editing the books then, and he was no nudist. They paid these people (to pose). I never paid nudists, but for Jaybird they did."

Connie the idealist remembers it differently.

"What happened," she says, "is there came a point where certain members of the camps were saying, 'We're in all these magazines, maybe you can pay us.' Stan Sohler said, 'We could pay you if you weren't photographed in the camp. Because if I start to pay, I'll have to pay the camp owners.' So he started taking people on outings, and they loved it. He takes them into the desert, to beaches, they'd be wined and dined and put up in motels.

This way those who wanted to be in magazines—and a lot did—could do it and have a lot of fun."

Plus nearly all the camps were barring Jaybird from their premises.

Johnny Castano says, "Milt Luros used to say to me, 'Johnny, when the couples start getting it on, let 'em go. Don't stop 'em.' Bob Reitman would say, 'We can't use that hard stuff,' but Milt brought me in his office and said, 'Look, you shoot whatever they're doing, we'll put it away for later.' He knew things were changing."

Indeed they were. Stan Sohler, fed up with philosophical impurities in the new Jaybird, left in late '68 to work with Lange at Elysium.

Without Sohler as conduit to the camps, Jaybird abandoned nudist models altogether. "We needed so much product and the nudists weren't cooperating," Reitman explained. "That's when we set out to hire photographers and models to bring us the hot stuff. We brought in Stan Grossman, our resident hippie; Paul Johnson, to me the best Jaybird photographer; Orm Longstreet, who did a lot of the photos for the girlie magazines; Johnnie Castano from back east, and Nippie Philips. They were all on staff, no more freelancers.

"It was crotch-a-rama."

"We set up our shoots ourselves, got our models from the agencies, picked up our film at American Art in the morning and dropped the exposed film back at American Art in the evening for processing", says Nippie Philips. "We didn't own any of it and never saw the finished photos unless we looked in the magazines. We didn't make a lot of money but it provided great security and creative freedom for a young man like me, because we were on salary and didn't have to worry about whether we could sell the shoot. We just had fun."

"I made sure the modeling agencies only brought us a clean type of model," says Reitman. "That was what we wanted: new faces, and we got 'em by the bushel basket."

In 1968 Reb Sawitz was dividing his time between rent collecting and The Jokers motorcycle club. He fell into nude model management while collecting unpaid wages for some female tenants behind in their rent. "The girls kept saying they couldn't pay their rent 'cause this guy wouldn't pay them their money", says Sawitz, "I decided I was going to be the big bad guy and go out and collect for 'em. It turned out they were photographers who weren't paying these girls for nude modeling—not Jaybird, though, Milton Luros paid his bills." As did the deadbeat photographers when tattooed Reb showed up on his bike. Soon he was working full time as a bill collector for the model agent. "Then he quit paying, I said 'Screw you', moved a block away and opened my own agency".

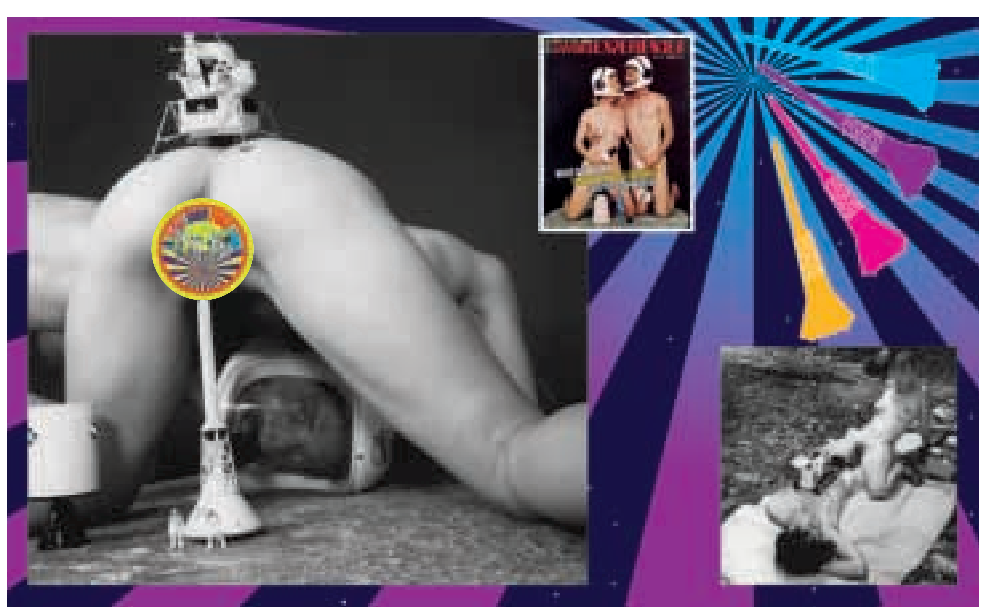
No pose was too ludicrous if it revealed abundant pubic fuzz. Like, don't most people play volleyball with one leg behind their necks?

Reb's Pretty Girl International provided models for all the Jaybird photographers from '69 to '72. "I'd walk up to them on the street and ask them if they wanted to be in Playboy or Penthouse, 'cause they didn't know what Jaybird was. I also advertised in hippie newspapers. Most of the people I got were hippies. We got paid $25 to $50 a day. I was one of the models too. The first shoot, we were out in the desert up on top of a tractor. Two, four people up on a tractor for Stan Grossman. Stan was bi-sexual and kind of a fruitloop."

Which explains a lot about the pubic equality in Jaybird. One of the notable, and laudable, Jaybird qualities was that men and women assumed the same silly poses. Jaybird also freely mixed races at a time when most magazines were rigidly segregated, in keeping with the hippie philosophy that had supplanted the nudist.

Reb doubts there were any real nudists in Jaybird by 1970. They'd become too "sensitive". Hippies, on the other hand, had a much more fun-loving attitude and enjoyed participating in the crazy Jaybird shoots. As Reb put it, "Sure we're nudists! You show us the green and we'll show you the nude!"

Connie hung on, not completely embracing Bob's changes, but accepting them as part of getting the message across. "The only purpose was to show people having fun", she says today. "Even if we had to go about it through selling to people who wanted to look at naked bodies, we wanted to get to them with



"THAT'S WHY BUFFING PARTIES ARE SO GROOVY, YOU DON'T HAVE TO THINK ABOUT WHAT TO WEAR."

the message. The hippie lingo of the later magazines came because we were feeling more relaxed. We felt the world was really changing. We displayed humor. We were all having an awful lot of fun."

Sadly, the fun was fast coming to an end.

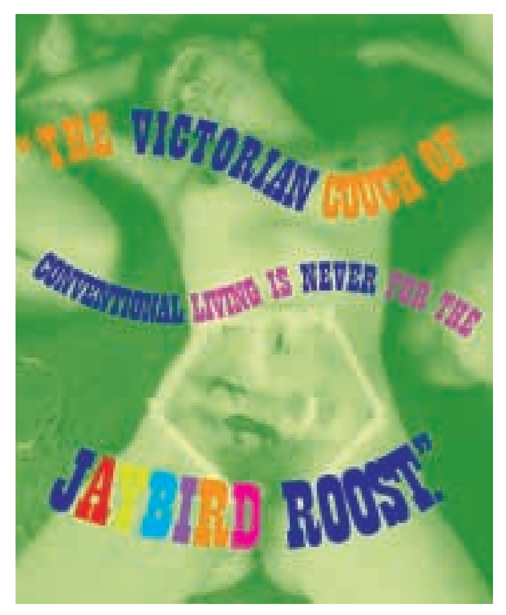
One of the notable, and laudable, Jaybird qualities was that men and women assumed the same silly poses. Jaybird also freely mixed races at a time when most magazines were rigidly segregated.

In 1968 Ed Lange retitled his long-running *Sundial* magazine *Sundisk*, and gave it a groovy psychedelic makeover. Clearly competing with the hippified Jaybird, his models not only bared their charms; they shoved them in the reader's face.

"Sundisk is an entirely different kind of magazine," stated the first issue's editorial. No longer pretending to a nudist agenda, the cover proclaimed "Sex and Social Intercourse". Inside were articles by dubious sexologists attacking conventional morality, illustrated by hard-eyed models that looked more like strippers than hippies.

The nudist establishment had had enough. Here was Ed Lange, owner of Southern California's highest profile camp, making and marketing unapologetic pornography. His Elysium Fields was built with the profits from his nudist magazines and *Sundial* had functioned as official organ for the camp. The nudists wanted nothing to do with the organs on display in *Sundisk*. It looked to them as if Jaybird was contaminating the whole movement, relegating their cause, their philosophy, their whole way of life to masturbation fodder.

Lange could have argued it was a matter of survival, because that same year Luros dropped the panties in his girlie magazines. With girlies showing what had once been purely nudist



turf—namely pubic turf-- there was no reason for non-nudists to buy nudist magazines. Sales plummeted as quickly as they'd risen; proving once and for all that it was all about the fuzz and not the philosophy. Even Lange's blazing *Sundisk* couldn't outshine the new Luros magazines that, as Connie describes it, "covered the beauty of the nude body with garter belts and stockings and nutty underpants that have holes cut in them, turning it into an unattractive ornament that's only a sexual thing."

"Jaybird as an entity ceased to exist after 1968", says Bob Reitman. "Before, they had their own offices, separate from the girlie titles. After that time we were making it in a little corner of the office. All the nudists were gone."

After the nudist exodus there was no impediment to the creativity of Reitman's crotch. The girlie magazines were producing so much income Luros turned the operation completely over to his creative staff and stopped coming to the office. Freed from any pressure to be profitable Jaybird became the office toy, at last allowed to live up to its silly title. Frankenstein menaced "nudists" on the cover of *Jaybird Happening* December '68; *Jaybird Experiences* December '69 featured a couple in space helmets. The naked dentistry cover of the January '69 *Jaybird Nude/Image* was a high point of thematic confusion and the 1969 calendar whereon two girls frolicked with a chimp is today one of the most collectable Jaybird items.

"I'd gather together our photographers in my office and noodle and between us we'd come up with spreads we'd like to see, then they'd shoot them to order," said Reitman. Of the goofy gimmicks and bizarre props he says, "The photographers pretty much did what they wanted and had fun."

When Bob Reitman explained these circumstances Jaybird came clear for me. In my 25 years making erotic magazines I've seen the planets of creativity, intelligence, humor and most crucial, absent adult supervision, line up just a few times. The result is predictably bizarre, funny and unprofitable. The archetype was a magazine called Sluts and Slobs, which produced a single issue featuring an erotic vomiting centerfold, made by four men whose combined IQs topped 600, and whose sales bottomed at 14%, a figure so low it became an industry bogeyman employed by publishers to frighten young editors out of excess imagination. This magazine is, of course, hugely collectable today.

The US government passed legislation in 1972 that was to be the end of Jaybird. Magazines with explicit imagery could be sold only in special stores created for this purpose. There in the dim cinderblock bookstores, deprived of sun, sand and laughter, Jaybird withered and died.

Jaybird, growing weirder and wilder, careened into the '70s. Reitman left in '71 when Luros refused to pay him a quarter million in owed book royalties. A use, you see, was found for all those extra photos Milt told Johnny Castano to take when the couples started getting it on. They went into big glossy picture books called the *Sex And The Law Series*, books so sumptuous, so scholarly; the elegant Brentanos' bookstore on New York's 5th Avenue displayed them in its windows. They were full of photos of human sexual expression and edited by that noted psychologist Robert Reitman. The publisher was the newly formed Academy Press, a company that didn't bear Luros's name, but produced books on his presses, filled with his photos.

Sex In Marriage alone made millions and was quickly followed by an Academy Press magazine of the same title. This magazine and its imitators used explicit photos accompanied by psychobabble text. The industry term was marriage manuals. "We even had a psychologist on staff who would look over the publications and make sure everything was up to standard", says Steve Goldenberg. "He was a nice elderly gentleman." And the photos?

"Yeah, I saw Jaybird photos in the marriage manuals," says Johnny Castano, "cause when you signed a release for Milt Luros you were gone!"

"We never wasted anything," says Reitman.

The marriage manuals were short lived. Once Stanley Fleishman-- who in Milt's absence made many of the company's creative decisions—established they could market explicit images, American Art went straight to what the photographers called "full commercial," hardcore photos with no sophisticated pretense. Other companies quickly followed their lead.

In response the US government passed legislation in 1972 that was to be the end of Jaybird. Magazines with explicit imagery, which included the blatant display of pubic hair, could be sold only in special stores created for this purpose. The adult



bookstore was born, and in a reversal of the 1958 law nudist magazines were judged to be sexual and were shut away with the pornography. There in the dim cinderblock bookstores, deprived of sun, sand and laughter, Jaybird withered and died.

The passing of Jaybird marked the end of nudist publishing in America. The final issue was released in late1973, and was nothing more than recycled random photographs with the title *315 Jaygirl Photos*. The gimmicks, the humor, The Jaybird Vision were gone.

Today one can find the occasional small nudist magazine on an American newsstand; tame little digests from England or Australia showing nude volleyball, nude barbeques, nude beauty pageants. If not for eBay, the Internet auction site where Jaybirds bring up to $75 each, few would remember there'd ever been another kind of nudist magazine. No one was more surprised than Connie to hear that collectors are scrabbling for Jaybird's chimp calendars and Frankenstein covers, its happy hippies and exuberant appreciation of all things pubic. "I'll be darned", she laughed, "maybe we changed the world a little bit after all."

And if not, does it really matter? As Connie says, the important thing was to show everyone having fun, and as you'll see here, in that Jaybird was supremely successful.

—*Dian Hanson:* Excerpt from the book



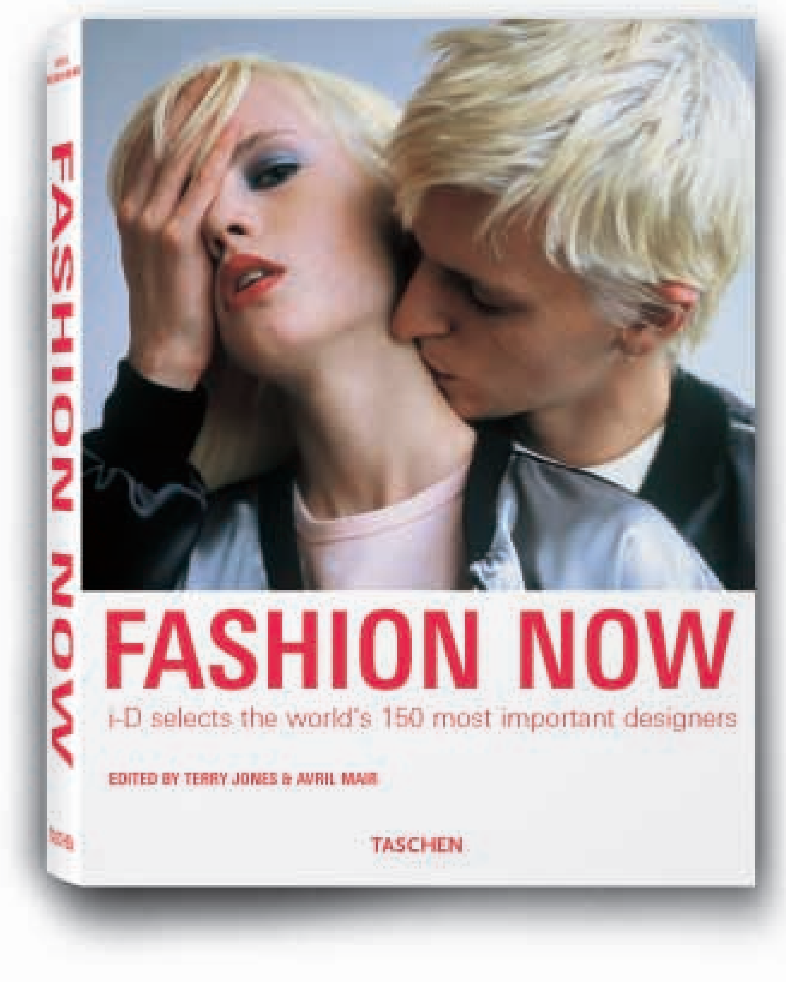


If only there was a TASCHEN store in the US…” —C. Ruby. C., USA, on taschen.com

Who’s who & what’s hot

Fashion designers in the spotlight

A BATHING APE
HAIDER ACKERMANN
MIGUEL ADROVER
AF VANDEVORST
AGENT PROVOCATEUR
AZZEDINE ALAÏA
APC
A-POC
GIORGIO ARMANI
AS FOUR
CHRISTOPHER BAILEY
BALENCIAGA
NEIL BARRETT
JOHN BARTLETT
RICHARD BENGTSSON
& EDWARD PAVLICK
ANTONIO BERARDI
DIRK BIKKEMBERGS
MANOLO BLAHNIK
HARDY BLECHMAN
BLESS
BLUMARINE
BOUDICCA
VÉRONIQUE BRANQUINHO
ZOWIE BROACH &
BRIAN KIRBY
BARBARA BUI
BURBERRY
CACHAREL
ENNIO CAPASA
PIERRE CARRILERO
JOE CASELY-HAYFORD
CONSUELO CASTIGLIONI
ROBERTO CAVALLI
CÉLINE
HUSSEIN CHALAYAN
CHANEL
MICHÈLE &
OLIVIER CHATENET
CHLOÉ
BENJAMIN CHO
SUSAN CIANCIOLO
CK
SUZANNE CLEMENTS
& INACIO RIBEIRO
CLEMENTS RIBEIRO
JEAN COLONNA
COMME DES GARÇONS
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& SERENA REES
COSTUME NATIONAL
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D&G
DAKS
ANN DEMEULEMEESTER
DIESEL
CHRISTIAN DIOR
DIOR HOMME
DKNY
DOLCE & GABBANA
DOMENICO DOLCE &
STEFANO GABBANA
E2
ALBER ELBAZ
MARK ELEY &
WAKAKO KISHIMOTO
ELEY KISHIMOTO
EMPORIO ARMANI
TIMOTHY EVEREST
FENDI
SILVIA FENDI
ALBERTA FERRETTI
ANGELO FIGUS
TOM FORD
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NICOLAS GHESQUIÈRE
GHOST
MARITHÉ &
FRANÇOIS GIRBAUD
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KATHARINE HAMNETT
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TOMMY HILFIGER
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MARC JACOBS
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Y’S YOHJI YAMAMOTO
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Fashion Now is the first comprehensive anthology of contemporary fashion. Compiled by the style-savvy staff of the seminal monthly i-D, *Fashion Now* profiles the work of the 150 most important designers around the globe, focusing on not only the biggest names but also the most exciting up-and-coming talent.
With A to Z designer entries that include exclusive interviews, biographical information, photos of recent designs by today’s leading photographers, and current catwalk shots, *Fashion Now* is a vital contemporary reference book and a beacon that will remain relevant for future generations.

The editors: **Terry Jones** is the founder and creative director of *i-D* magazine. He started his fashion career in the 1970s as art director of *Vanity Fair* and *Vogue UK*; since leaving *Vogue* in 1977, his Instant Design studio has produced catalogues, campaigns, exhibitions and books including *Wink*, *A Manual of Graphic Techniques, Catching the Moment* and his latest work, *Smile i-D*, published by TASCHEN in 2001.
Avril Mair is the editor of *i-D*. She joined the magazine on work experience after studying English Literature at Edinburgh University and never left. Her first job involved staying in a caravan on a peace camp with Wolfgang Tillmans; more glamorous assignments have included interviewing Kate Moss, Courtney Love, Helmut Lang and Tom Ford. Avril Mair was text editor of TASCHEN’s *Smile i-D*. She also writes for *Self Service* and *Showstudio.com.*

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of their books is an object of desire and a world event." —*Madame Figaro*, Paris

Fashion has always helped define the human condition and designers are the weathermen, predicting or foreseeing what the public will need, providing a wardrobe to protect, expose or purely to entertain. This is what makes the business of fashion so fascinating. We are enthralled by the theatre of everyday life. Some act but most people just enjoy to watch, and fashion today has replaced the movie business in providing us with the fantasies and glamour that feed our dreams. With fashion now, we can select our roles. And never before has there been such a choice. The market is filled up—one might argue that it has been flooded—but that doesn't stop the dream. Each year the number of students entering fashion schools around the world increases: 8,000–10,000 at the last count. So fashion today



Kate Moss. Photo: Tesh



Photo: David LaChapelle

depends on ideas, individuality and authenticity; more than ever, designers look to their roots—where they began, who they are, why they do what they are doing—essentially, what are their signatures and where are their values. To survive in fashion now, these are the ingredients that the customer, voyeur or performer is looking for. Marketing, advertising and general hype won't guarantee you a repeat season. The competition has never been greater and the running has never been more diverse. To make this book, we attempted to put together a cross-section of fashion designers who continue to express themselves and, whether they run a large business or have just produced their first collection, have an identity that defines their vision. Intentionally, this is a snapshot of fashion now.

Fashion, by definition, is about change and has relevance to more than the clothes we wear.

The theatre of everyday life is what inspired *i-D* when it started, back in 1980. At that time, we looked to the street as inspiration—to show how popular culture influenced the way we chose to dress. *i-D* wanted to feature the source of ideas and originality, aiming to empower each individual to confidently express themselves. We wanted to give space for the exchange





of ideas to germinate and multiply. After celebrating 20 years of i-D with *the Smile i-D* book, published by TASCHEN in Spring 2001, Angelika and Benedikt Taschen asked if we would be interested in collaborating on *Fashion Now*. Following their successful *Art Now* and *Architecture Now* books, we didn't need too much persuasion. We just needed the co-operation of over 100 designers, whose work had appeared—and often been discovered—in the pages of *i-D*. We had our archive, generally considered the most relevant reference for all those involved with the creative side of fashion business. Next we needed to grow extra arms, bigger brains, wider eyes and change the clock to longer days. Fortunately, we have the most dedicated contributors on earth and they are the life-blood of *i-D*. Through them, the magazine's ethos remains the same as when we started, promoting talent and providing links in the creative and social exchange.

Fashion has always helped define the human condition and designers are the weathermen, predicting or foreseeing what the public will need, providing a wardrobe to protect, expose or purely to entertain.



Photo: David Sims

Fashion, by definition, is about change and has relevance to more than the clothes we wear. It has to do with illusion, contributing to our wellbeing, feeding our insecurities, boosting our confidence. But more important than any change in fashion over the last 20 years is the democratisation of style. Style is a reflection of personal choice and fashion today is a reflection of personal style. In 1980, *i-D* carried the byline 'A Manual of Style' and style magazines were born. Two decades later, the tag has been applied to so many consumer marketing scams that the definition of lifestyle can be anything you want it to be. But *i-D* means identity and personal identity is where we look for our inspiration. Fashion is much more fun than trainspotting. I love watching people, simply observing human behaviour. It's my





Stella Tennant. Photo: Richard Burbridge

full-time vocation. Once I was asked why I made *i-D* and I replied that it forced me to keep my eyes open. I feel privileged to watch the designers' shows in New York, Paris, Milan and London. Like food for the brain, they are a big part of my diet but I also love the mess of cities, the contrast of countries and the diversity of the street. That constant new soundtrack, smell, taste or visual surprise make fashion one of the best universal languages now. Let the players play on!

***—Terry Jones:* Excerpt from the book**



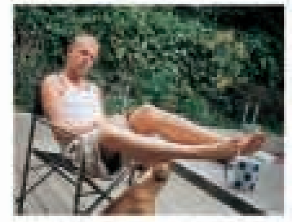


"I've tried to find a new elegance. It's not easy because people want to be shocked. They want explosive fashion. But explosions don't last, they disappear immediately and leave nothing but ashes"



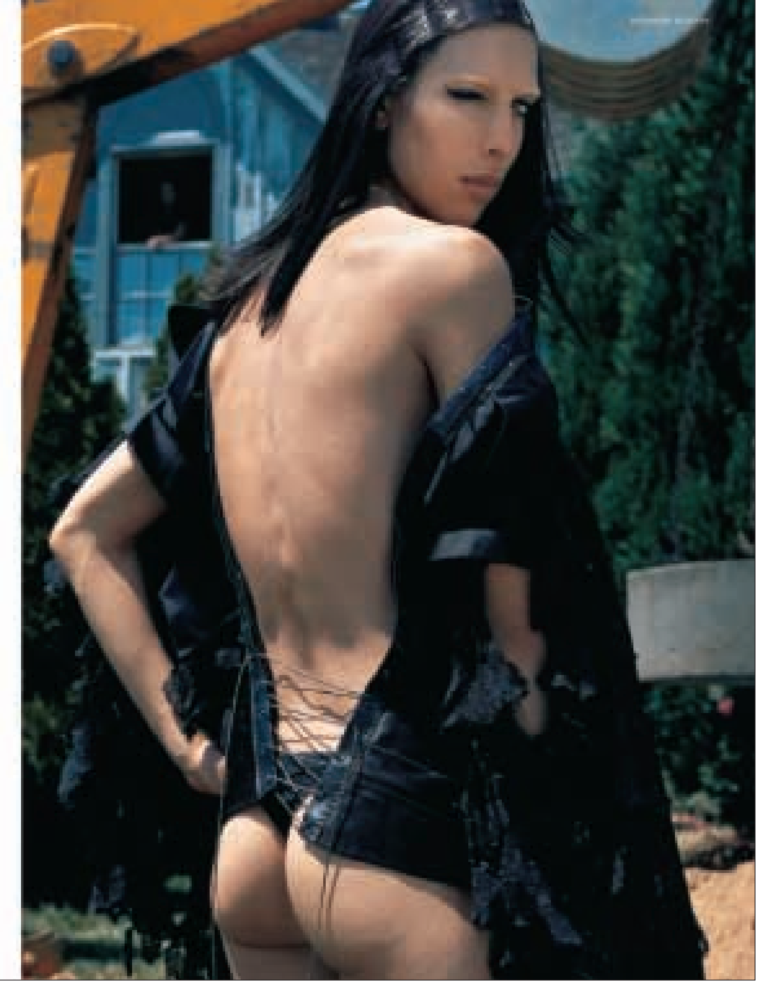
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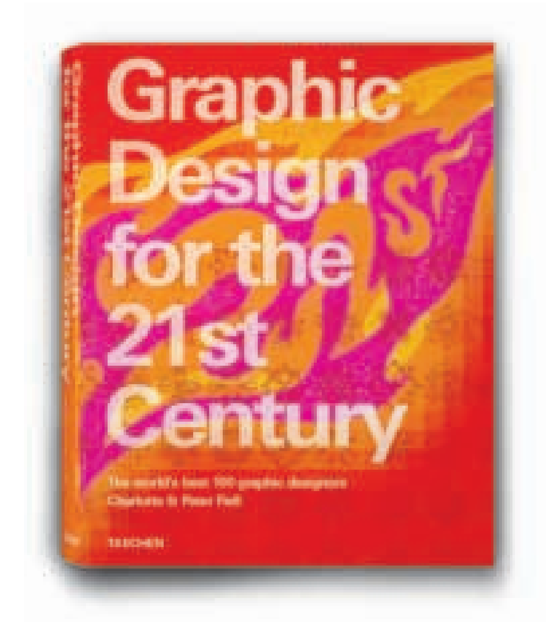


"I use things that people want to hide in their heads. War, religion, sex: things we all think about but don't bring to the forefront. But I do and I force them to watch it"

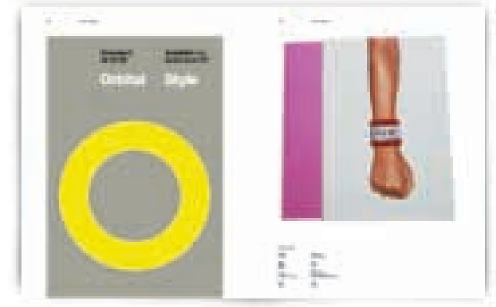
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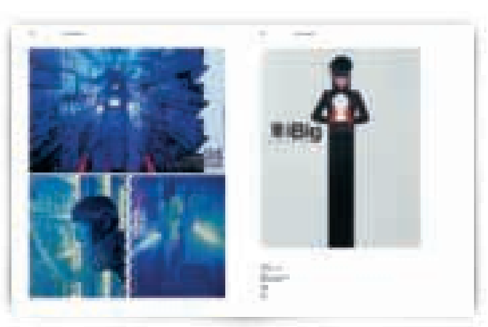


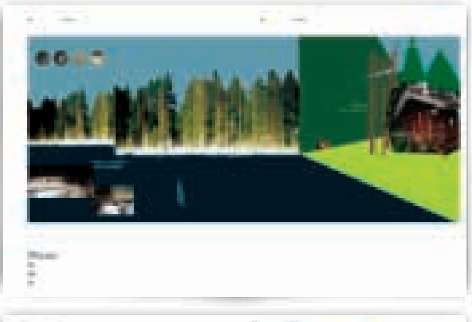
Avant-garde graphics from around the globe

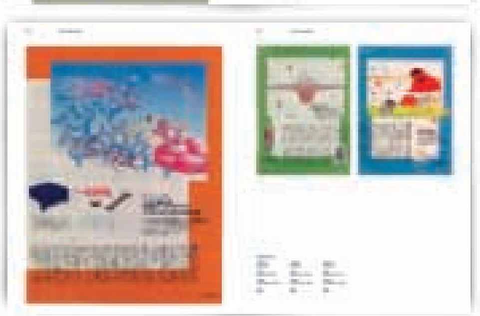


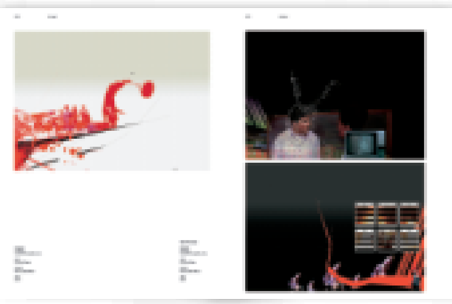
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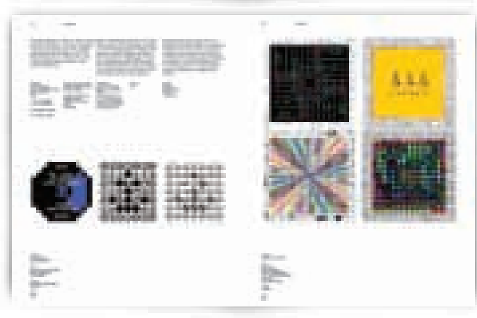












Covering a vast range of cutting-edge graphic design, with politically charged anti-commercial work placed side by side with Nike's latest ads, this book presents a sweeping look at today's most progressive graphic trends—from signage and packaging to branding and web-design.

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- Entries include:
  —examples of recent work
  —biographical and contact information
  —the answer to the question "What is your vision for the future of graphic design?"
- The book is designed by leading graphic designer Nick Bell, who is currently art director of *Eye*, one of today's most respected graphic design journals.

The editors: **Charlotte J. Fiell** studied at the British Institute, Florence and at Camberwell School of Arts & Crafts, London, where she received a BA (Hons) in the History of Drawing and Printmaking with Material Science. She later trained with Sotheby's Educational Studies, also in London. **Peter M. Fiell** trained with Sotheby's Educational Studies in London and later received an MA in Design Studies from Central St Martins College of Art & Design, London. Together, the Fiells run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions and written numerous articles and books on design and designers, including TASCHEN's *Decorative Arts series*, *1000 Chairs*, *Design of the 20th Century*, *Industrial Design A-Z*, *Designing the 21st Century* and *Scandinavian Design*.

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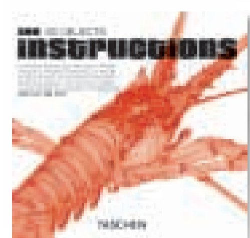
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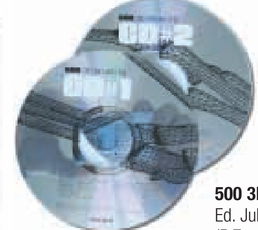
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Architects, designers, graphics professionals, and 3D junkies take note: here are 500 more 3D models to fuel your creative projects. This time around we've updated the introduction and "how-to" parts of the book, with a history of 3D, a description of the key players, and an explanation of how 3D is used in movies, graphics, industry, games, and architecture, as well as a section dedicated to showing how others have put 3D models to creative use. We've also added some new categories in Volume II: airports & space, bathroom furnishings, contemporary and antique furniture, plants, sculpture, and sports. Of course, included in the bargain price of this book is the right to use the models and the rendered images for any purpose you can think of!

Each entry in the book includes:

- the rendered image
- the wireframe image
- a short description
- texture examples and the number of textures
- where to find the 3D model on the CD and its quality in polygons
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Introduction by German architect and 3D expert **Artis Paas**, a young professional distinguished by his ability on virtual reality presentations. Models by Spanish model maker **De Espona**, one of world's leading companies in the field.

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EAGLE_03.jpg



Masterpieces under the microscope

From ancient Egyptian papyrus scrolls to 20th century works: painting's hidden secrets revealed



William Hogarth (1697–1764) liked to think of his pictures as a stage and his painting cycles as plays. We are here watching the fourth act of *Marriage À-la-Mode*, a tragicomedy in altogether six acts, and thus six paintings. The series opens with a marriage settlement: the impoverished Earl Squander and a wealthy middle-class businessman are forcing their children to wed. The first family thereby escapes financial ruin, while the second buys itself connections with the higher aristocracy. But the two young people don't like each other. In the second act they quarrel, in the third the husband takes a mistress, and in the fourth the wife holds court as she has her hair done. The guests drink chocolate and listen to the singer, who is accompanied by a flautist. Their sweet melodies absorb or mask the whisperings of the man on the sofa on the right. He is a lawyer by the name of Silvertongue and has already appeared in the first painting in the series, where he advises the middle-class father and comforts his daughter. The manner in which he lounges on the sofa signals his special position amongst the guests. He is showing the young Lady Squander tickets for a masked ball.

And thus fate takes its course: in the fifth act, Silvertongue the lawyer is seen escaping out of a bedroom window while the adulterous Countess kneels at her husband's feet. He has surprised them together and during the confrontation been fatally stabbed with a dagger. In the sixth and final picture, the young widow swallows poison, for her lover has been convicted of murder and hanged. A nursemaid holds out her child for a last kiss, while her embittered father strips the valuable rings from her fingers.

Hogarth's actors have no script. But the pictures tell their story and communicate their moral without words.

Figaro as a silent witness



Some time has passed since the signing of the marriage settlement in the first act. The artist informs us of this by means of two details. Resplendent above the dressing table and above the alcove is in each case a coronet—the husband has become an Earl, which means his father has died. And hanging from a red ribbon on the back of the chair in which Countess Squander is sitting is a child's teething coral: she has become a mother.

The nursemaid has probably already brought the child in for its traditional morning kiss and then taken it away again. Bringing up children was not a task for parents in these circles; emotional attachment was considered inopportune. In London in the 1740s only some 25 per cent of children reached adulthood. Those that died were largely the children of the poor, but as Hogarth implies in the last painting in the series, the progeny of this arranged marriage will also not survive. The artist marks the child with a black spot as an indication of syphilis, a bequest from its father, and also gives it a crippled leg. Hogarth's unspoken moral: nothing good can come out of a bad marriage.

Forced marriages, concluded against the will of those involved, were nevertheless widespread—at least where money and property were part of the equation. Safeguarding the family fortune took first place over the wishes of the individual. Hogarth knew this from his own experience: he had to elope with his future wife, the daughter of his master, because her father would never have allowed her to wed a penniless apprentice. Hogarth's friend Henry Fielding, author of the highly successful novel *Tom Jones*, did the same. Finding a priest to conduct a secret wedding was easy.

Marriage as an institution was not highly regarded, certainly not amongst the upper classes. However strange it may sound, this was a consequence of a democratic outlook and a critical attitude towards authority. The English, long before the French, had extensively rejected the controlling role of the Church and Crown over their affairs and in the case of marriage, too, were not willing to be dictated to by a higher authority. A bill stipulating bans, a licence, witnesses, and an official ceremony conducted by an Anglican clergyman as legal requirements for marriage was opposed with the argument that it impinged on personal freedom.

The wife's role was severely restricted within marriage: legally subject to her husband, she was also seen as a lesser human being. "Women are nothing but big children", wrote the Earl of Chesterfield to his son in 1748. "A man of reason … never seeks their advice on serious matters and never confides in them." In Fielding's novel *Tom Jones*, a young girl is advised: "So far, madam, from your being concerned alone, your concern is the least, or surely the least important. It is the honour of your family which is concerned in this alliance; you are only the instrument."

The father might have addressed the same words to the young woman at her dressing table, her face turned towards her consoler, while the hairdresser tests the heat of the curling tongs on a piece of paper—the wife as the instrument by which the family can rise to the nobility. The husband, for his part, was nothing better than an instrument of financial gain; he is saving his family from ruin. Such was a "marriage a-la-mode". The suffix "a-la-mode" literally means "according to the fashion", but implied that although it might be what everyone did, it wasn't good.

Sweet talk and sweet music

The bourgeois daughter who has risen to the aristocracy is here copying a royal ritual, the *lever du roi*, which was particularly cultivated at the French court. The royal morning toilette unfolded in two phases. The king was joined for the *petit lever* by his most senior officials, who gave him the day's news. While they talked to him, the king was given his dressing gown, was shaved and powdered, and relieved himself on his commode. This was followed by the *grand lever*, a more public morning reception, during which the king took his chocolate, was given his wig and dressed.

Countess Squander (Hogarth's names are self-explanatory) is staging a sort of grand lever. She has already spent money: she has been to an auction, and the bits and pieces she has purchased are standing and lying in the bottom right-hand part of the painting. She is wearing a morning gown, and the watch in her lap reads two o'clock. When the hairdresser has completed his task, she will put on a visiting gown, probably climb into her carriage and go and pay calls on her circle of acquaintances. Visiting was amongst the permitted distractions in the boring life of a lady. The numerous invitations scattered beneath the singer's chair, most of them written on the back of playing cards, serve to indicate that this was part of the daily routine. In the evening it would then be time to put on one's finery and go out to the theatre or a ball, at least during the social season. Over the summer months, the rich left their London town houses and went off to their country estates—where others earned the landed gentry their income.

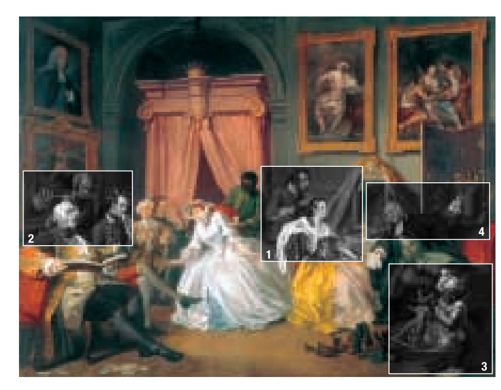
The singer is probably a castrato—a man who makes up in lavish clothing for what he lacks elsewhere. He wears rings on his ear and on all his visible fingers, diamonds in his tie-pin and diamond-encrusted buckles on his knee and shoes. His silken waistcoat strains to contain his bloated body. Castrati aroused quite extraordinary passions. The woman reaching out her arms seems to want to sink at his feet. For Hogarth, however, he is but another figure of ridicule. The painter thereby took care to distance his own characters from such celebrated real-life castrati as Senesino and Farinello: "None of the Characters represented shall be personal", he announced. He had no wish to stir up trouble amongst his musician contemporaries and find himself being taken to court.

While the skinny flautist offers a comical contrast to the portly singer, the role played by the man with the curlers in his hair is unclear. It can't be the husband; we have already met him in the earlier scenes in the series and he looks quite different. Besides, he is more likely to be found with his mistress or in a tavern than at the *lever* of his own wife.



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The authors: **Rose-Marie Hagen** was born in Switzerland and studied history and literature in Lausanne. **Rainer Hagen** studied literature and theatre in Munich. Together, the two have produced fifteen television films in the series “History in Pictures” and have published over 140 sequels to the series “Examining Paintings” in the arts magazine *art*, a selection of which makes up the contents of this publication.



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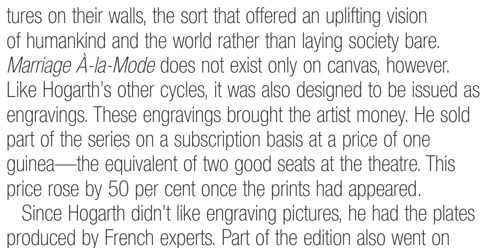
Hogarth’s tragicomedy is set in London, at that time the largest city in Europe with a population of almost 700,000. From London, ships sailed to colonies and trading posts in Asia, Africa, and America and made the city the centre of international trade. The belief took root that England’s future lay not on the European Continent, but on the seas.

Global commerce brought people of a different skin colour to England: around the middle of the 18th century, the number of black Africans in the country was estimated to be 14,000. Most of them lived in London. They were brought in as slaves and had no legal entitlement either to a salary or civil rights—unless, that is, their owner gave them their freedom. It was considered fashionable to have domesticated coloureds as servants and pages. The kneeling boy in the Indian turban evidently knows the Squander household very well. He is pointing to the figure of a man wearing antlers—a symbol of a deceived husband, but also a statue of Actaeon, the mythical hunter who surprised the goddess Diana while she was bathing naked and who was turned into a stag in punishment and torn to pieces by his own dogs. The auction number is still stuck onto the figure. The picture on the tray also recalls forbidden erotic pleasures: the married Zeus, in the shape of a swan, approaches the similarly married Queen Leda.

Hogarth’s series are forerunners of the comic strip, whereby Hogarth does without speech bubbles and explanatory texts. The first important artist in the history of English painting, he had no classical training, never went to Italy, and was more interested in the society of his day than in subjects from antiquity. Relating a story unfamiliar to his public, in several pictures and without an explanation, was his invention—or at least, it was he who first raised it to the level of art. He thereby drew upon his public’s general knowledge and their thought processes, preferences and prejudices. Thus even if people didn’t know who Actaeon was, they were familiar with the horned image of the cuckolded husband. The heraldic coronets signalled that the father had died and the young Earl was now rich. In London society and elsewhere besides, castrati drew forth admiration and contempt like no other type of singer. The male habit of sticking one hand into one’s jacket—a gesture later made famous by Napoleon—is evidently one which was laughed at: Hogarth illustrates it twice.

Although the artist does not use speech bubbles, he incorporates individual words into the painting, be it on the handwritten invitation cards or as the title of a book. One such is the French novel *Le Sopha*, which Hogarth conceals, although not too carefully, between the legs of the lawyer and the back of the oriental piece of furniture on which he is lounging—a sofa or its somewhat narrower variant. The book thus smuggled into the picture was written by Crébillon the younger. It was published in France in 1740 and in English translation in 1741 and became the favourite reading of all, male and female alike, who enjoyed indulging in erotic fantasies. Crébillon’s novel is a sequel to the tales of *A Thousand and One Nights*: as an oriental narrator, he describes the wanderings of his soul, which take him to various sofas. What he sees and hears there—mostly affairs conducted out of boredom rather than passion, and often with blacks—is described in a refined prose whose elegant phrases allow the imagination to take wing. Crébillon’s novel appeared at almost exactly the same time as Hogarth’s painting—a French pendant to Hogarth’s closer-to-home English series.

A polemic against forced marriages



tures on their walls, the sort that offered an uplifting vision of humankind and the world rather than laying society bare. *Marriage À-la-Mode* does not exist only on canvas, however. Like Hogarth’s other cycles, it was also designed to be issued as engravings. These engravings brought the artist money. He sold part of the series on a subscription basis at a price of one guinea—the equivalent of two good seats at the theatre. This price rose by 50 per cent once the prints had appeared.

Since Hogarth didn’t like engraving pictures, he had the plates produced by French experts. Part of the edition also went on sale in France, accompanied by an explanatory text in French that Hogarth had asked a friend to provide for the purpose. It is from this that a number of the characters’ names derive, such as Silvertongue. There were about a dozen major printsellers in London at that time, and Hogarth himself had his own shop. Earning a living with socially and politically satirical prints was more easily possible in England than elsewhere—because Parliament had abolished preliminary state censorship, because a law for which Hogarth himself had lobbied for the first time protected the copyright of the author, and because ever larger numbers of English were taking an interest in social and political affairs. Newspapers were available in coffeehouses, novels described the world of the poor and disadvantaged. Not only graphic artists, but also many writers—Henry Fielding, Laurence Sterne, Jonathan Swift—combined public-friendly criticism with



Lawyer Silvertongue is holding some tickets in his right hand and with his left hand is gesturing towards a folding screen showing a masked company—it is to such a masquerade, the viewer deduces, that he wishes to accompany Lady Squander. Costumed and masked balls permitted illicit contact, and since tickets were on general sale, anyone who paid could go. The most important of these London masquerades was held in the opera house in the Haymarket, started at nine o’clock in the evening, and often didn’t end until seven o’clock the next morning. During the course of the long evening, lawyer and Lady slip away to a bagnio—a hotel of ill repute—where they are surprised by the husband, who has probably been tipped off by a spy. This can be seen in picture number five. The murder of the husband is followed, in the sixth act, by the deaths of the adulterous lovers—a moral ending in keeping with the standards of the day.

Hogarth had difficulty selling his series as a complete set. Because it was not one painting but six, and because art lovers who had the money preferred to hang more conventional pic-

humour, moralizing with laughter.

The majority of graphic artists did so at the crudest level, however. Hogarth brought art into play, and also humanity. He does not portray the lawyer and the unhappily married Earl and Countess Squander as objects of ridicule, at least not as he does the singer and his audience. He gives them the familiar pale faces of cosmopolitan society, lacking in irony. For Hogarth is directing his polemic in this series not against individuals, but against forced marriages, against the treatment of bride and groom as instruments through which to improve the finances or social standing of their families. It is society he is criticizing, not its victims.

Hogarth’s viewpoint also reveals itself in the design of the “set”. The colourful society is gathered in a room without doors or windows. There is no exit to be seen. The enormous pink bed in the shadowy alcove lures the lovers like a trap that has been craftily laid. The actors in this comedy, it would seem, are quite unable to escape their tragic fate.

—*Rose-Marie & Rainer Hagen:* Excerpt from the book

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—*International Herald Tribune,* Paris

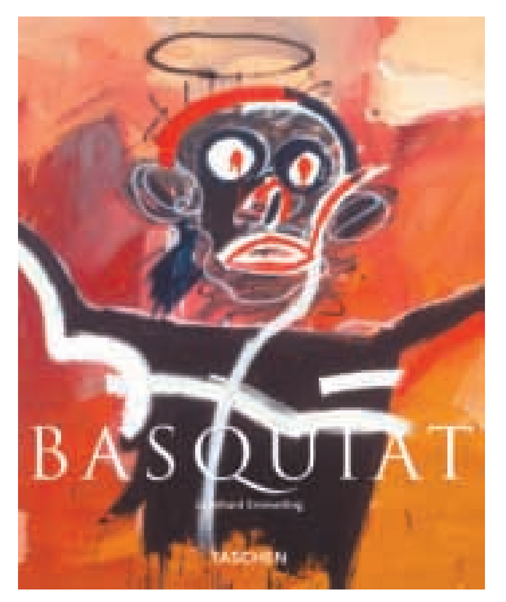
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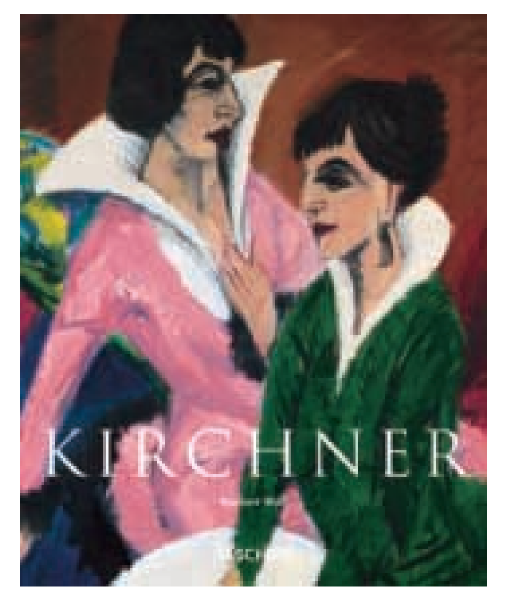
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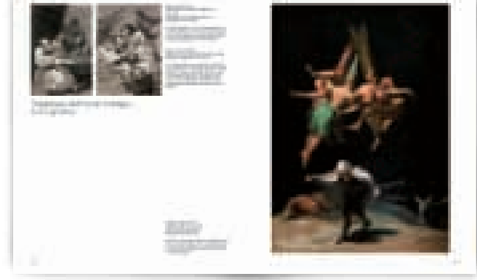


From the streets of New York to the walls of its most prominent galleries, young graffiti artist **Jean-Michel Basquiat** (1960–1988) was catapulted to international fame in his early 20s and died of a drug overdose at 27. The subject of a feature film by fellow artist Julian Schnabel, Basquiat is one of the most admired artists to emerge from the 1980s art boom.

Francisco Goya (1746–1828), one of Spain's most revered and controversial painters, is known for his intense, chilling, and sometimes grotesque paintings depicting with brutal sincerity the injustice of society.

German expressionist painter and graphic artist **Ernst Ludwig Kirchner** (1880–1938), co-founder of the Brücke movement, produced some of the most outstanding woodcuts and powerful expressionist works of the 20th century. Tragically, he committed suicide after having his work condemned as “degenerate” by the Nazis.







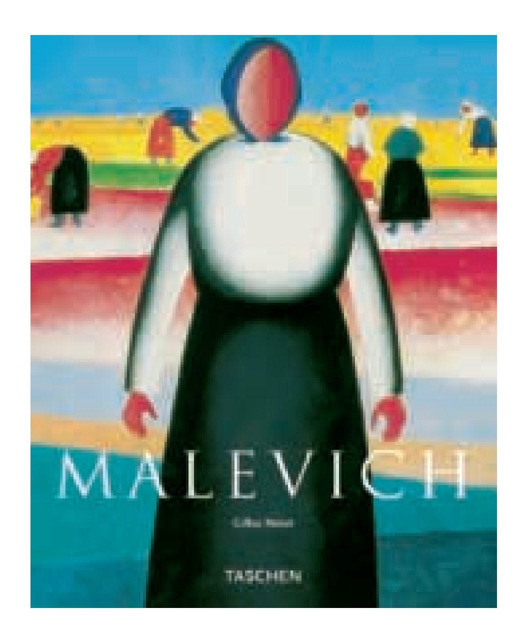




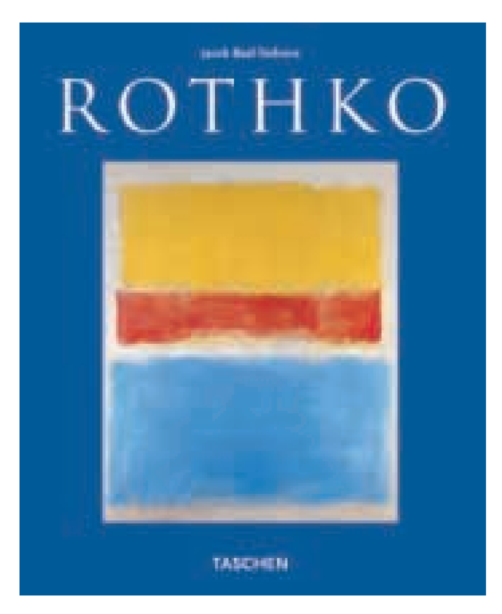
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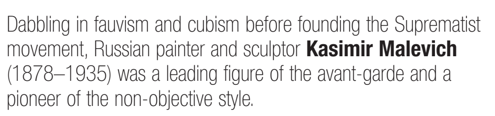
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Dabbling in fauvism and cubism before founding the Suprematist movement, Russian painter and sculptor **Kasimir Malevich** (1878–1935) was a leading figure of the avant-garde and a pioneer of the non-objective style.

Violently criticized during his lifetime for his supposedly provocative paintings, French painter **Edouard Manet** (1832–1883) is now considered a master of inestimable importance in the history of painting. His *Déjeuner sur l'herbe* is one of the most memorable images of the 19th century.

One of the most highly-esteemed abstract expressionists and greatest painters of the 20th century, **Mark Rothko** (1903–1970) invented the bold yet subtle color-field style that has become synonymous with his name.

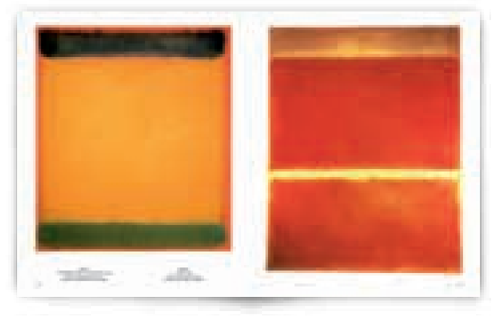












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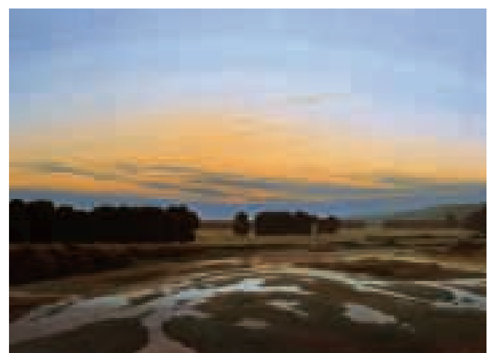
The painter of stillness

The solitude of man and the bleak beauty of nature are prominent themes in the work of **Caspar David Friedrich** (1774–1840), the great romantic painter whose importance and influence have often been underestimated.



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—reader's comment, **on taschen.com**

Today Friedrich is celebrated as the masterly composer of stillness. He fashioned fleeting instants which embrace eternity and infinity and which capture a momentary pause between growth and decay and between suffering and action. In 1834 the French sculptor David d'Angers (1788–1856) recognised in Friedrich the artist who had discovered "the tragedy of landscape". In 1889 Vincent van Gogh (1853–1890) sketched the *Window of Vincent's Studio in St Paul's Hospital.* When we compare this drawing with Friedrich's studio window of 1805/06, we find ourselves catching our breath: in terms of both composition and the personal experience it reflects, the younger work seems to have been born entirely out of the spirit of the elder. But the possibility that van Gogh ever saw a work by Friedrich—whether in the original or as a reproduction—seems slim. Not so in the case of Gerhard Richter (b. 1932), one of the most important contemporary artists in Germany today. Richter's *Seascape* of

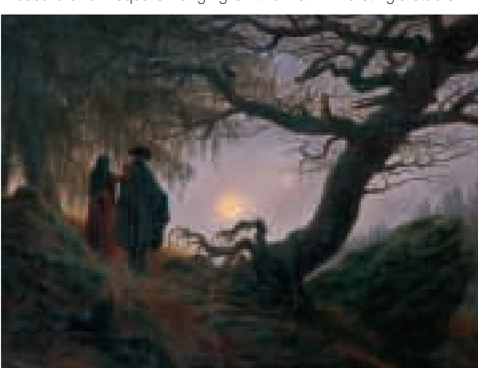


1975, for example, betrays a knowledge of the Romantic "painter of stillness", even if it is no longer rooted in a truly transcendental understanding of nature. The history of what, beyond superficial "Romanticisms", Friedrich's art had to give the 19th and 20th century, however, has yet to be written.

Even today, art-historical thinking remains ambivalent when it comes to the difficult question of the message conveyed by Friedrich's pictures. Can they and should they be interpreted in symbolic or even religious terms? It is best, according to one camp, to contemplate and comprehend them without words, just as the painter himself wished the viewer to do. Any attempt to analyse their moods more closely is superfluous. For Friedrich has created examples of typically Romantic introversion and testaments to the most isolated subjectivity. Others, on the other hand, see Friedrich's pictorial worlds as works of transcendent, Protestant symbolism. Others again propose a middle way and insist upon taking greater account of Friedrich's recognizable links with tradition.

Just as Nature became a key concept in the philosophy of German Romanticism, so landscape assumes a central role in Friedrich's œuvre. Although figures, including some that conceal identifiable individuals, are encountered throughout his work, he appears to have produced no more actual portraits after 1810. One of the last of these—if it can in fact be attributed to Friedrich at all—is the *Portrait of a Man* in Hanover, which may depict his father. The sort of landscape in which Friedrich was chiefly interested, however, was never a simple imitation of nature, but the result of a complicated interplay of visual impression and mental and emotional reflection. Even an apparently topographical view such as the *Bohemian Landscape* in Stuttgart, which can be dated to c. 1810/11, represents a composite landscape made up out of several sketches. Zones of colour rise in layers up to the silhouetted mountain and the delicate yellow sky, "blueing" towards the top. From the two trees in the front middle ground, the view leaps precipitously into the misty distance. Spatial depth, the viewer senses, is possibly identical with a removal in thought and even time, albeit one eluding closer definition. Although such landscapes present us with a "virtual" reality, they never seem artificial, but simply exaggerated in their characteristics.

Friedrich's pictures are invariably underpinned by a rigorous structure, precise symmetries, geometric constructions and the contrast of verticals and horizontals—as indicated by the angular measure and T-square hanging on the wall in Kersting's studio





picture. Friedrich was never concerned with naturalistic impressions, but rather with "moodscapes", with pictorial spaces that resonate in the psyche. In Friedrich's own words, a picture must be *seelenvoll*—literally "full of soul"—in its effect if it is to meet the requirement of a true work of art. A composition based closely upon life or constructed according to academic rules might be "exemplary", but will fail to truly stir the viewer.
—Norbert Wolf: **Excerpt from the book**

The author: **Norbert Wolf**, born 1949 in Regensburg, completed his doctorate in History of Art at Munich University in 1992. He has held guest and deputy professorships in Marburg, Frankfurt/Main, Leipzig, Düsseldorf and Erlangen. He has published books on medieval art, Piranesi, Velázquez, Romantic painting and 19th and 20th-century art. For TASCHEN he has already written *Painting of the Romantic Era* and monographs on Velázquez and Ernst Ludwig Kirchner. He lives in Munich.

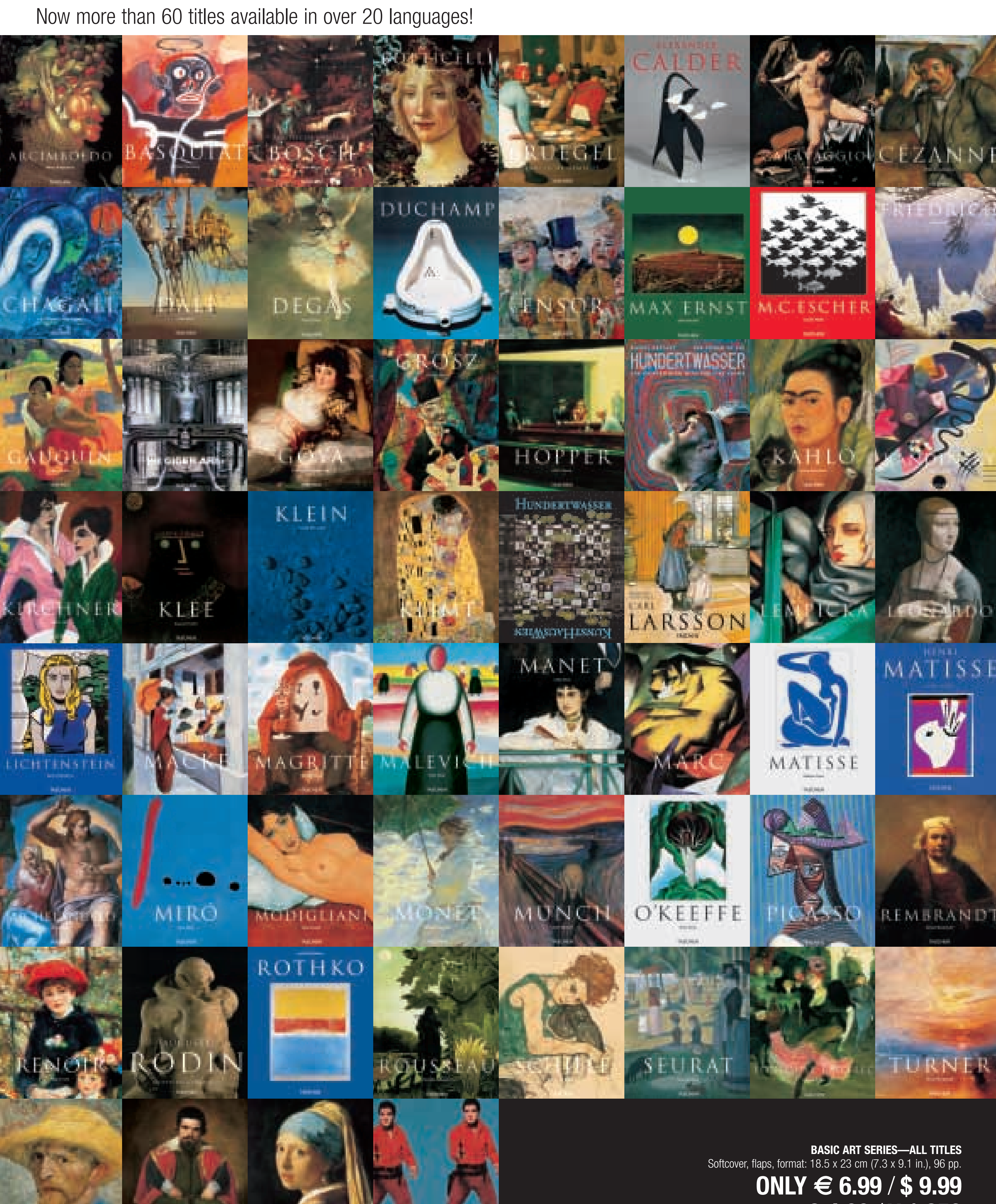
Left: *The Große Gehege near Dresden, c. 1832*
Centre: *Man and Woman Contemplating the Moon, c. 1824*
Right: *The Stages of Life, c. 1835*

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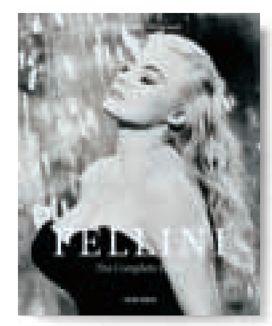
Il dolce maestro

*"All my films turn upon this idea —
there is an effort to show a world without love, characters full of selfishness,
people exploiting one another, and, in the midst of it all,
there is always—and especially in the films with Giulietta—a little creature
who wants to give love and who lives for love."*

—Federico Fellini



Federico Fellini on the set of 'The Clowns' (1970)
© RAI/ORTF, Bavaria Film/Compagnia Leone Cinematografica
Image courtesy: PWE Verlag / defd-movies, Hamburg













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The author: **Chris Wiegand** is a British film critic who contributes regularly to *BBCi* and *Boxoffice Magazine*. The author of the Pocket Essential *French New Wave*, he has reviewed at several major festivals and is an occasional film tutor.

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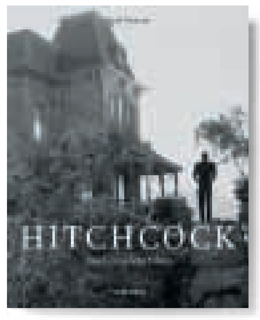
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The perfect panic attack

"Mystery is mystifying; it is an intellectual thing. Suspense is an emotional thing." —Alfred Hitchcock



Alfred Hitchcock directs Janet Leigh on the set of 'Psycho' (1960)
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Image courtesy: British Film Institute Stills, Posters and Designs, London











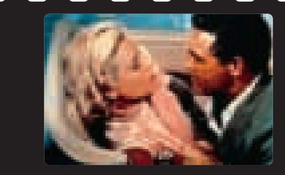
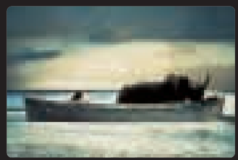
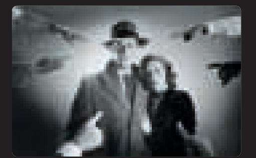


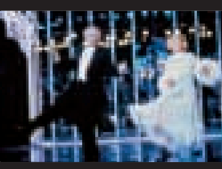
Hitchcock's name is synonymous with suspense—that is to say, masterful, spine-tingling, thrilling, shocking, excruciating, eye-boggling suspense. With masterpieces such as *Rebecca*, *Vertigo*, *Rear Window*, and *Psycho*, Alfred Hitchcock (1899–1980) fashioned an extremely original approach to filmmaking that is oft imitated though never equaled; his ability to enthrall and frighten with careful pacing, subtlety, and suggestiveness earned him a prestigious reputation which grows more powerful as time goes by. He is and will always remain the master of cinematic suspense. This book, which traces his life and career, from his earliest silent films to his last picture in 1976, also includes a special bonus that Hitch fans will especially enjoy: an illustrated and annotated list of each of his cameos.

The author: **Paul Duncan** was born at a young age. Since then he has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (*Ark*) and crime fiction (*Crime Time*) before launching a series of small film guides (Pocket Essentials). He gets all his best ideas in the shower.

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anything to collect, especially the ICONS books!" —silentrockabilly, USA, on taschen.com

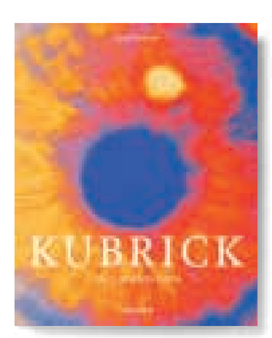
The visual poet

"I don't think that writers or painters or filmmakers function because they have something they particularly want to say. They have something that they feel."

—Stanley Kubrick



Stanley Kubrick in contemplation on the set of 'A Clockwork Orange' (1971)
© Warner Brothers
Image courtesy: PWE Verlag / defd-movies, Hamburg













One of the most esteemed filmmakers of all time, Stanley Kubrick (1928–1999) was also one of the most enigmatic. He broke into the film scene at the age of 26 with the ambitious, independently produced *Killer's Kiss* and within a few years was working with the likes of Kirk Douglas, Laurence Olivier, and Peter Sellers on such seminal films as *Lolita* and *Spartacus*. Having gained the support of the actors, producers, and movie studios with his early efforts, Kubrick garnered the creative control he needed to produce uncompromising masterpieces such as *2001: A Space Odyssey*, *A Clockwork Orange*, and *Barry Lyndon*. Polishing off 1999's *Eyes Wide Shut* just before his untimely death, Kubrick left behind a puzzling and positively brilliant body of work.

The author: **Paul Duncan** was born at a young age. Since then he has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (*Ark*) and crime fiction (*Crime Time*) before launching a series of small film guides (Pocket Essentials). He gets all his best ideas in the shower.

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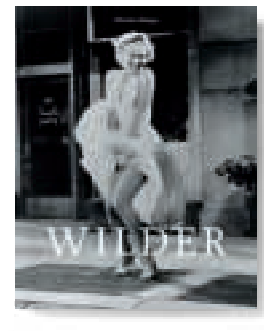
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"The only thing that bothers me more than not being taken seriously is being taken too seriously."
—Billy Wilder



Audrey Hepburn and Billy Wilder on the set of 'Sabrina' (1954)
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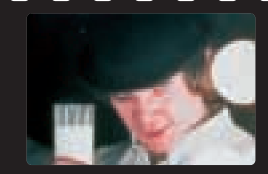


Billy Wilder (1906–2002) was American cinema's greatest import. Hailing from Austria, Wilder arrived in Hollywood in 1935 and, with his skilled eye and sharp wit, took the town by storm. Exploring nearly all of the silver screen's genres (slapstick comedy, suspense, film noir, courtroom drama, romantic comedy…) and sometimes creating unheard-of genre cocktails (comedy and war in a Nazi prison camp in *Stalag 17*) he graced every film he directed with the inimitable and magical "Wilder touch." That films like *Sunset Boulevard*, *Witness for the Prosecution*, *Some Like it Hot*, *The Apartment*, and *Love in the Afternoon* all hail from the same director/co-writer is a remarkable thing. With 26 films to his name, Billy Wilder was not only one of the greatest and most prolific filmmakers of all time but also the most versatile.

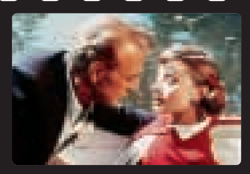
The author: **Glenn Hopp** teaches film and literature at Howard Payne University, a liberal-arts college in Texas, and is the author of the Pocket Essential *Billy Wilder*.

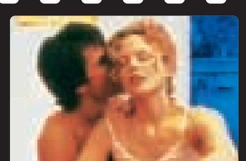
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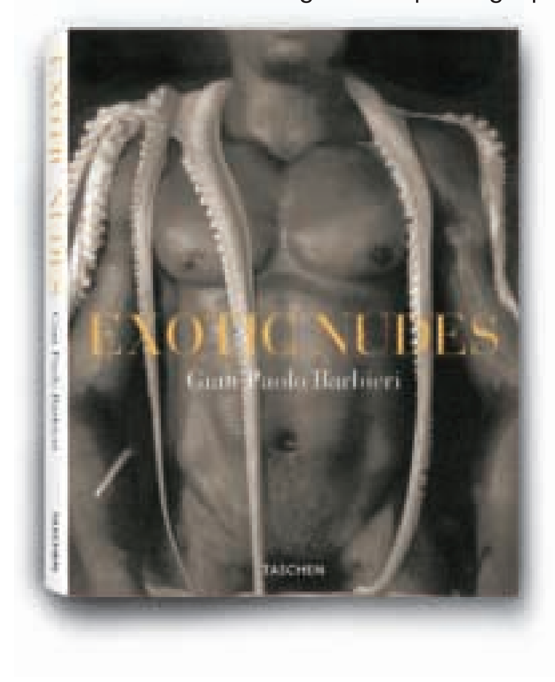


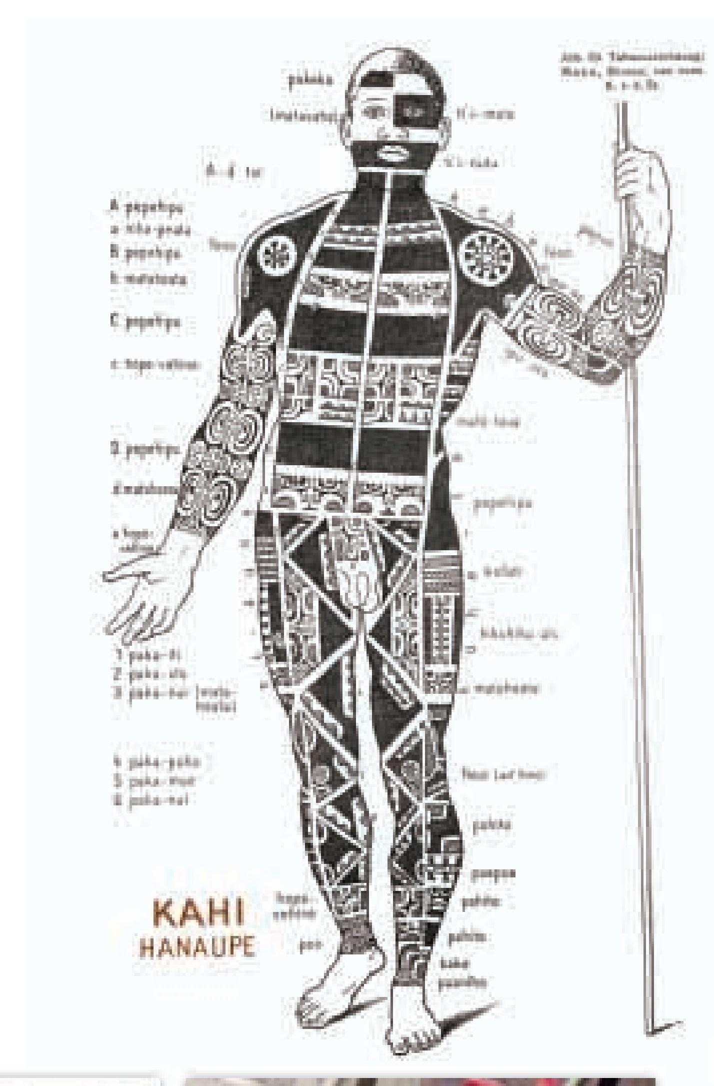


I've lived in." —Mario Perron, Canada, on taschen.com

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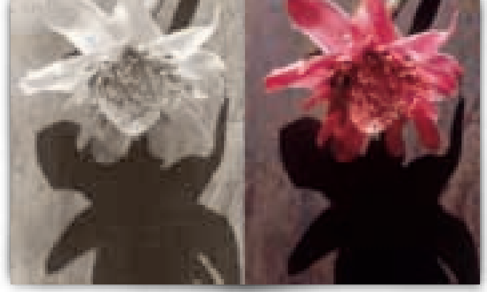


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—*Fotomagazin*, Munich







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The photographer: **Gian Paolo Barbieri**, born in Milan in 1938, made a name for himself in the 60s with his fashion photographs for clients such as "Vogue Italia". In 1978, the German news magazine *Stern* ranked him as one of the 14 best fashion photographers. His works have been shown in art galleries all over the world.

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At the dawn of the 1930s, modernism started to influence American advertising as waves from the European avant-garde movement made their way across the Atlantic. The trend of literal, uninspired print ads was shaken up by new stylized, symbolic, and even abstract advertisements that relied more on aesthetics than copy. These techniques worked well at first, and ultimately paved the way for advertising as we know it today, but were overshadowed by the need of a country in depression for hard-sell, shirt-sleeve advertising. Subtlety and irony could hardly sell products to a nation struggling to feed itself. Surprisingly, however, the ads of the 1930s reveal nothing of the hard times, painting instead an optimistic picture of affluent American family life. Cheerful and colorful, these ads served an important role as morale boosters, promising happiness and success to a country in crisis.

The editor: **Jim Heimann** is a resident of Los Angeles, a graphic designer, writer, historian, and instructor at Art Center College of Design in Pasadena, California. He is the author of numerous books on architecture, popular culture, and Hollywood history, and serves as a consultant to the entertainment industry.

The author: **Steven Heller** is the co-Chair of the MFA/Design program at the School of Visual Arts in New York and author of over eighty books on design and popular culture.

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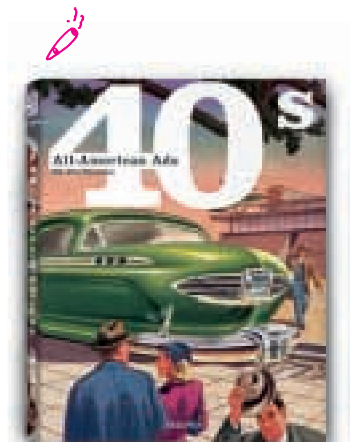
THE SECOND GLASS LATER IN THE DAY

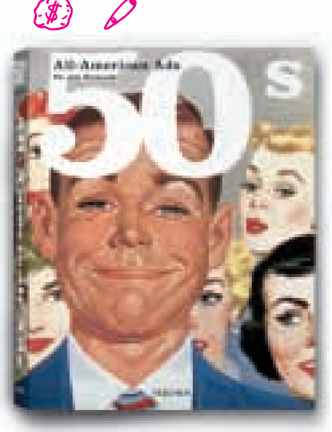
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depiction of the pre-feminist housewife." —*Britsish Vogue,* UK



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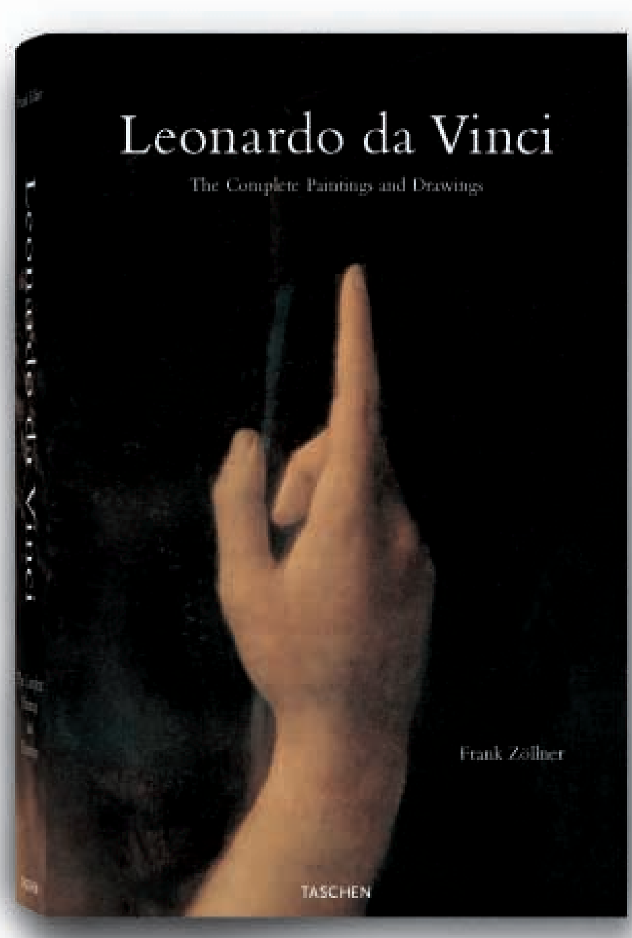
He was like a man who woke up too early, in the darkness, while everyone else was still sleeping.

—*Dmitri S. Merezhkovsky*, 1901

du livre illustré." —*Le Monde*, Paris

Da Vinci in detail

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***Page 48/49**: Portrait of Cecilia Gallerani (Lady with an Ermine), 1489/90*
***Page 51**: Leonardo (?), Head of a Bearded Man (so-called Self-portrait), c. 1510–1515 (?)*

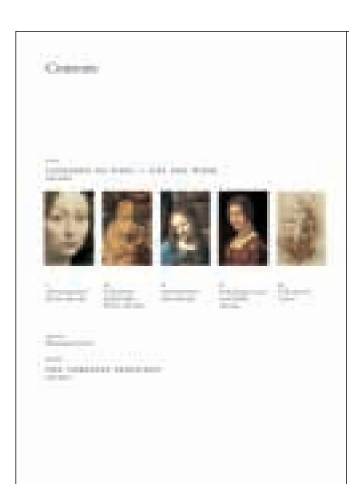
The authors: **Frank Zöllner** born in 1956, gained his doctorate in artistic and architectural theory in Hamburg in 1987 and qualified as a university lecturer in Marburg in 1996 with a thesis on Leonardo da Vinci. He was a post-graduate scholar at the *Warburg Institute* in London and assistant at the *Bibliotheca Hertziana* in Rome. He has written numerous publications on Renaissance art and artistic theory (Leonardo, Botticelli, Michelangelo) and on Paul Klee. Since 1996 he has been Professor of Medieval and Renaissance Art History at Leipzig University. He has already written a monograph on Leonardo da Vinci for TASCHEN, published in 1998.

Johannes Nathan completed in 1995 his doctorate on Leonardo da Vinci's working methods at the *Courtauld Institute of Art* in London. He has taught at New York University (1996/97) and at the Institute of Art History at Berne University (1996–2001), where since 2000 he has been head of the "artcampus" project. He has published articles on the Italian Renaissance and on the problems of artistic working methods.

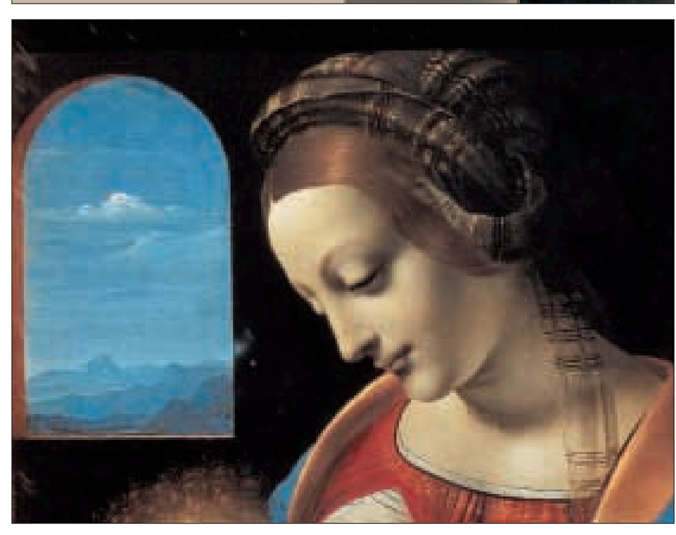
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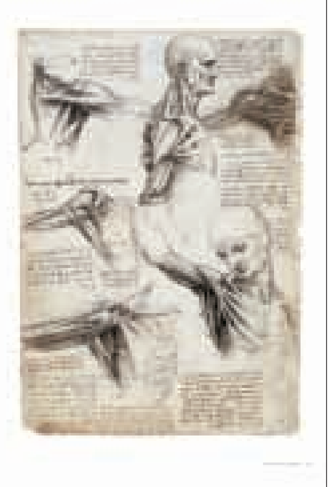


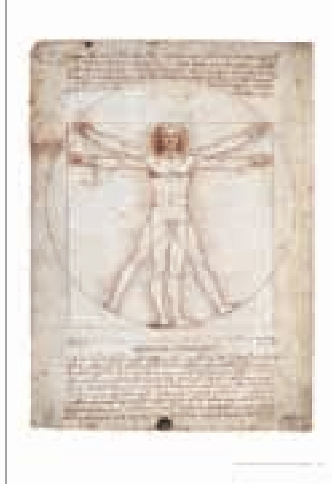
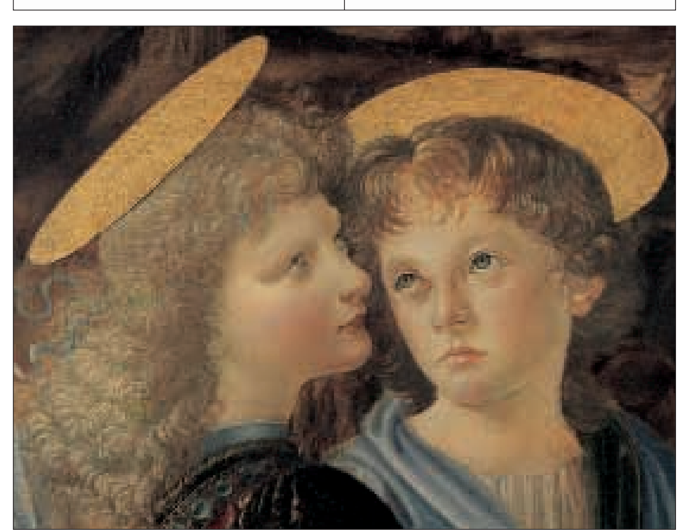
Et j’attends avec impatience les nouveautés. Merci.” —Thomas Brulez, France, on taschen.com



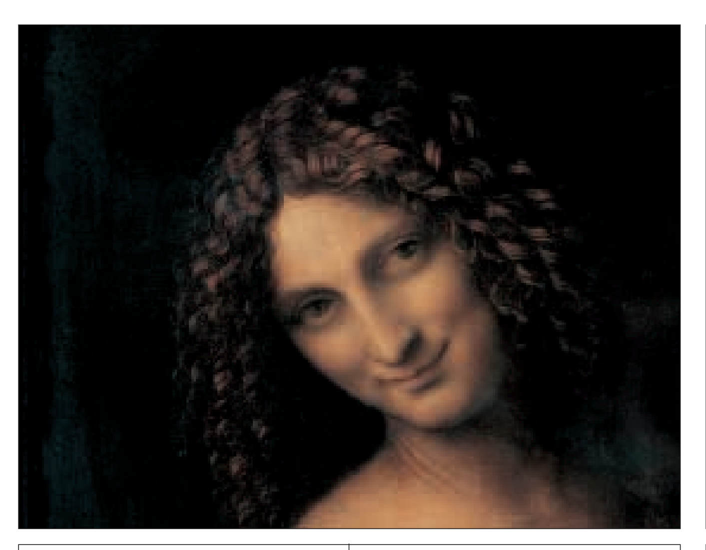


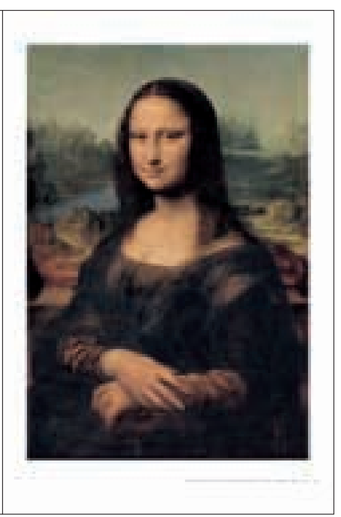



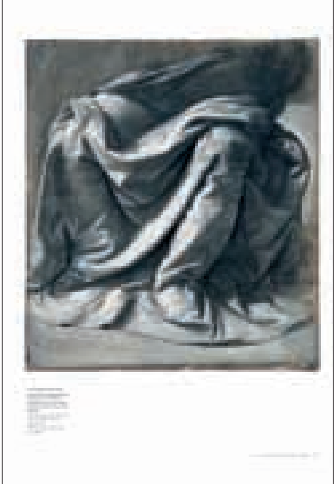



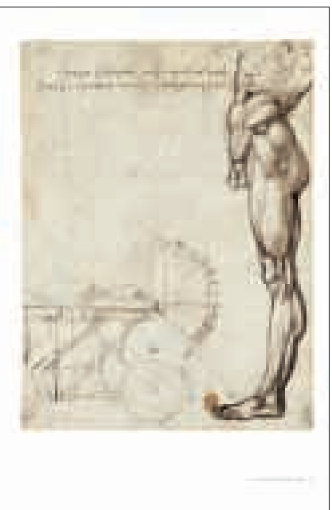
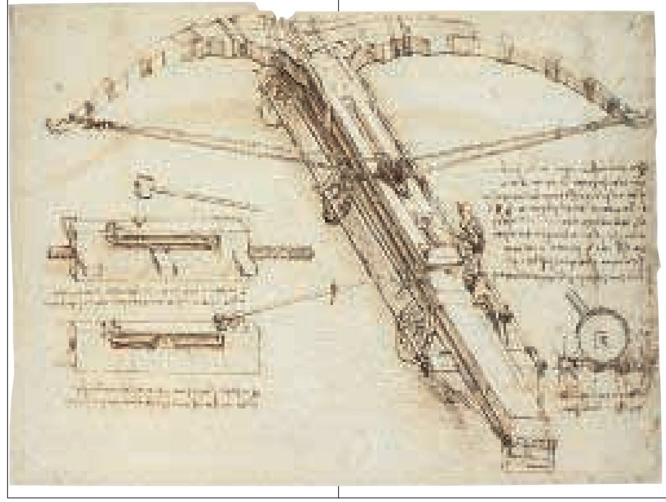
 "The thing about TASCHEN is that even the books that are





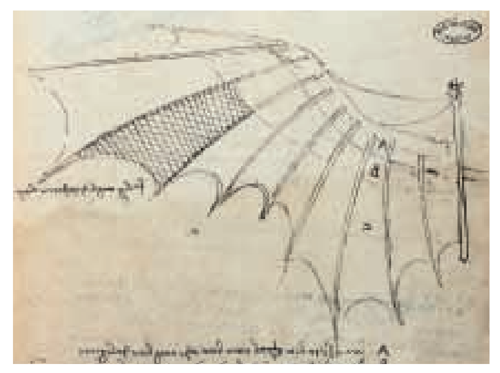


about flowers bear a distinct fragrance of perversion." —*New Yorker*, New York

The artist and science



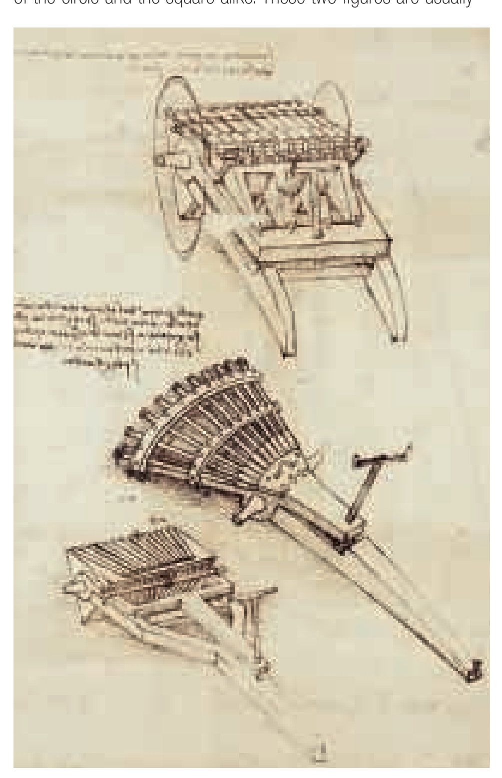
Aristotle (384–322 BC) opens his Metaphysics with the observation that all men by nature desire to have knowledge, and hereby stresses the importance of empirical observation. Leonardo da Vinci may be seen as the prototype of such a man, thirsty for knowledge and understanding gained through sensory experience. Leonardo adopts the same dictum in his own writings at the latest around 1490, having assimilated Aristotle's thought via his reading of Dante's (1265–1321) Convivio (1306/08; RLW § 10). In a poetic vision that comes closer to Plato's (427–347 BC) cave allegory (Politeia, 7.1–3) than to Aristotle, the artist describes his yearning for knowledge thus: "Unable to resist my eager desire and wanting to see the great [wealth] of the various and strange shapes made by formative nature, and having wandered some distance among gloomy rocks, I came to the entrance of a great cavern, in front of which I stood some time, astonished and unaware of such a thing. Bending my back into an arch I rested my left hand on my knee and held my right hand over my down-cast and contracted eyebrows: often bending first one way and then the other, to see whether I could discover anything inside, and this being forbidden by the deep darkness within, and after having remained there some time, two contrary emotions arose in me, fear and desire—fear of the threatening dark cavern, desire to see whether there were any marvellous things within it…" (RLW § 1339).

If Leonardo's thirst for knowledge and discovery was still held in check in this vision by his fear of the threatening unknown, by the end of the 1480s at the latest he had thrown himself with unbridled enthusiasm into the study of a wide range of fields. While working on the preparations for the Sforza monument, he also embarked on more in-depth studies into the proportions of the human body, anatomy and physiology. These studies, which Leonardo's contemporaries frequently dismissed as the artistically unproductive whims of a restless mind, have been acknowledged since the 19th century as the forerunners of an empirical science based on the accurate observation of natural phenomena. In his studies of the human body, for example, and above all in his direct visual translation of his findings and insights, the artist was undoubtedly many generations ahead of his contemporaries. This is true not only of the anatomical studies, which he commenced largely around 1489 and which he intensified at the start of the 1500s, but also of Leonardo's study of the proportions of the human body. In a note made in one of his manuscripts, the artist dates the start of these studies to April 1489 (RLW § 1370).

That same year, or not long afterwards, he began compiling a systematic record of the measurements of a number of young men, two of whom are even identified by name as Trezzo and Caravaggio. He proceeded to record their measurements—from the tips of the toes to the top of their heads—in notes and sketches (Cat. 226–247/ill. p. 106, 110/111). During virtually exactly the same period he was also taking measurements of the horses owned by his patron Ludovico il Moro (Cat. 248–254). After what must have been months of taking measurements, therefore, Leonardo arrived at an almost complete overview of human proportions, at which point he then started to look at the proportions of sitting and kneeling figures. Finally, he compared the results of his anthropometric studies—i. e. studies involving the systematic measuring of the proportions of the human body—with the only investigation of human proportions to survive from antiquity, namely the Vitruvian Man.

These studies, which Leonardo's contemporaries frequently dismissed, have been acknowledged since the 19th century as the forerunners of an empirical science based on the accurate observation of natural phenomena.

Vitruvius (c. 80–c. 20 BC), an only moderately successful architect and engineer during the days of the Roman Empire, wrote a treatise on architecture that included in its third volume a description of the complete measurements of the human body. These led him to conclude that a man with legs and arms outstretched could be inscribed within the perfect geometric figures of the circle and the square alike. These two figures are usually referred to as the homo ad circulum and the homo ad quadratum, and also as the Vitruvian Man. According to Vitruvius's theory, the centre of the human body as inscribed within the square and circle coincided with the navel. Vitruvius's findings were taken up again during the Renaissance and in subsequent epochs and illustrated with widely differing results. Best known is the drawing by Leonardo (Cat. 246/ill. p. 105); rather more notorious is the later woodcut by the Milanese surveyor Cesare Cesariano (1483–1543), showing a figure who not only has a noteworthy erection but also enormous hands and strikingly long feet (ill. p. 104). Like several authors before and after him, Cesariano interpreted Vitruvius's description from the point of view of the geometry of medieval architecture and related the two figures, circle and square, directly to each other, i. e. the square is exactly contained within the circle. In order for the figure to fit inside this geometric construction, however, it has to stretch out considerably—hence the huge hands and elongated feet. Leonardo, by contrast, did not orient himself towards the geometric relationship between the circle and the square, and in his drawing these two geometric figures are not forcibly related. Rather, he corrected inconsistencies in Vitruvius's proportions on the basis of his own measurements, drawing on the proportions of the human body that he had established by first-hand, empirical observation. Thus the hands and feet in Leonardo's diagram revert to their appropriate size. Only the centre of the homo ad circulum now coincides with the navel, whereas the centre of the homo ad quadratum is located just above the genitals. By measuring man accurately anew, Leonardo succeeded in moving past the canon of human proportions established in antiquity. His drawing thereby marks a triumph of empiricism over the widely held faith in the authority of classical authors. Furthermore, in his famous, revised drawing of the Vitruvian Man, Leonardo created what remains even today the definitive visual statement of the proportions of the human figure.



In his famous, revised drawing of the Vitruvian Man, Leonardo created what remains even today the definitive visual statement of the proportions of the human figure.

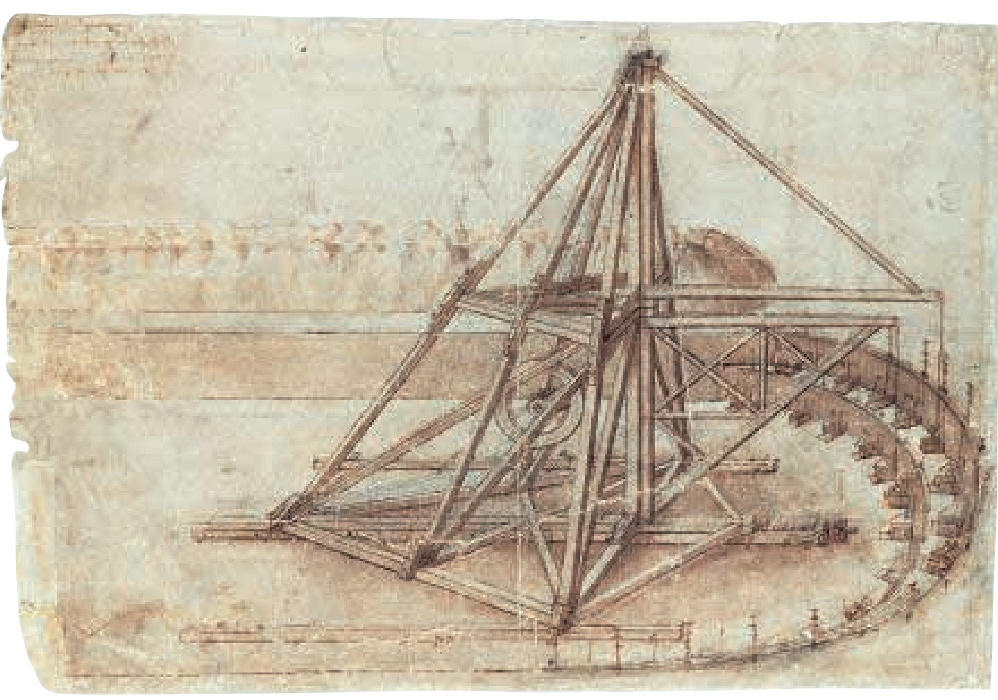
The theory of proportion was naturally no invention of Leonardo's. The sculptors of antiquity and the artist workshops of the Middle Ages had all employed certain systems of measurement that, if adhered to more or less accurately, would guarantee a satisfactory rendition of the human figure in sculpture and painting (cf. Ch. 6). By the second half of the 15th century, a detailed knowledge of human proportions had already become standard amongst the leading artists of the day, as seen in the case of Antonio (1431/32–1498) and Piero del Pollaiuolo (1443–1496), whose works are clearly based on an intensive study of the measurements of the human body. On the theoretical front, the humanist Leon Battista Alberti (1404–1472) had already developed a canon of proportion in his De statua, written before the middle of the century. These earlier efforts by artists and theoreticians, however, fell far short of the standard and accuracy of Leonardo's own studies. Leonardo's anthropometry in turn went far beyond the requirements of normal artistic practice.

Leonardo's interest in an anthropometry of mathematical precision was in part connected with the high regard in which the

In the evening I went for a walk with a fellow countryman and we argued about who was best, Michelangelo or Raphael. I took the side of the former, he the latter, and we concluded by jointly singing the praises of Leonardo da Vinci.

—Johann Wolfgang von Goethe, **1787**

exact sciences, and with them measurement and geometry, were at that time held. Comparable efforts to establish a "scientific" basis for the fine arts could be found as far back as antiquity: through the rationality of measurement, art too could approach the logos and thus a more highly regarded sphere of human activity (Philostratus the Lemnian, Eikones, 1.1). The artists and theoreticians of the Quattrocento formed part of the same tradition when they tried to confer the higher status of exact science upon art. Thus Alberti sought to establish a "scientific" foundation for art in the first two books of his treatise De pictura of 1435. Other authors, such as the mathematician Luca Pacioli (c. 1445–1514) in the dedication to his Summa de arithmetica, geometria, proportioni et proportionalita of 1494, honoured the efforts of artists to attain mathematical exactitude in painting by expressly extolling the merits of painters who used dividers and rulers, geometry, arithmetic and perspective. In his commentary on Vitruvius (fol. 46v) of 1521, Cesare Cesariano also stresses that the study of the exact measurements and symmetries of classical buildings leads to fame and social recognition. Leonardo himself argues for the application of mathematical procedures to painting: number and measurement, synonymous with arithmetic and geometry, guarantee a greater degree of certainty and provide the true basis of painting (McM 33). The ennoblement of painting through arithmetic and geometry was still being recommended even in the 16th century. When Leonardo started taking accurate measurements of the human body in 1489, he was driven by the same idea that artistic activities could be elevated to a new status by their marriage with the





exact sciences. It would appear that Leonardo's anthropometry was not without effect, for in his ode on the Sforza monument, the poet Baldassare Taccone expressly lauds his artist colleague as a "geometer" (cf. Ch. IV), a term that in 15th-century usage also implied someone with expertise in the field of surveying.

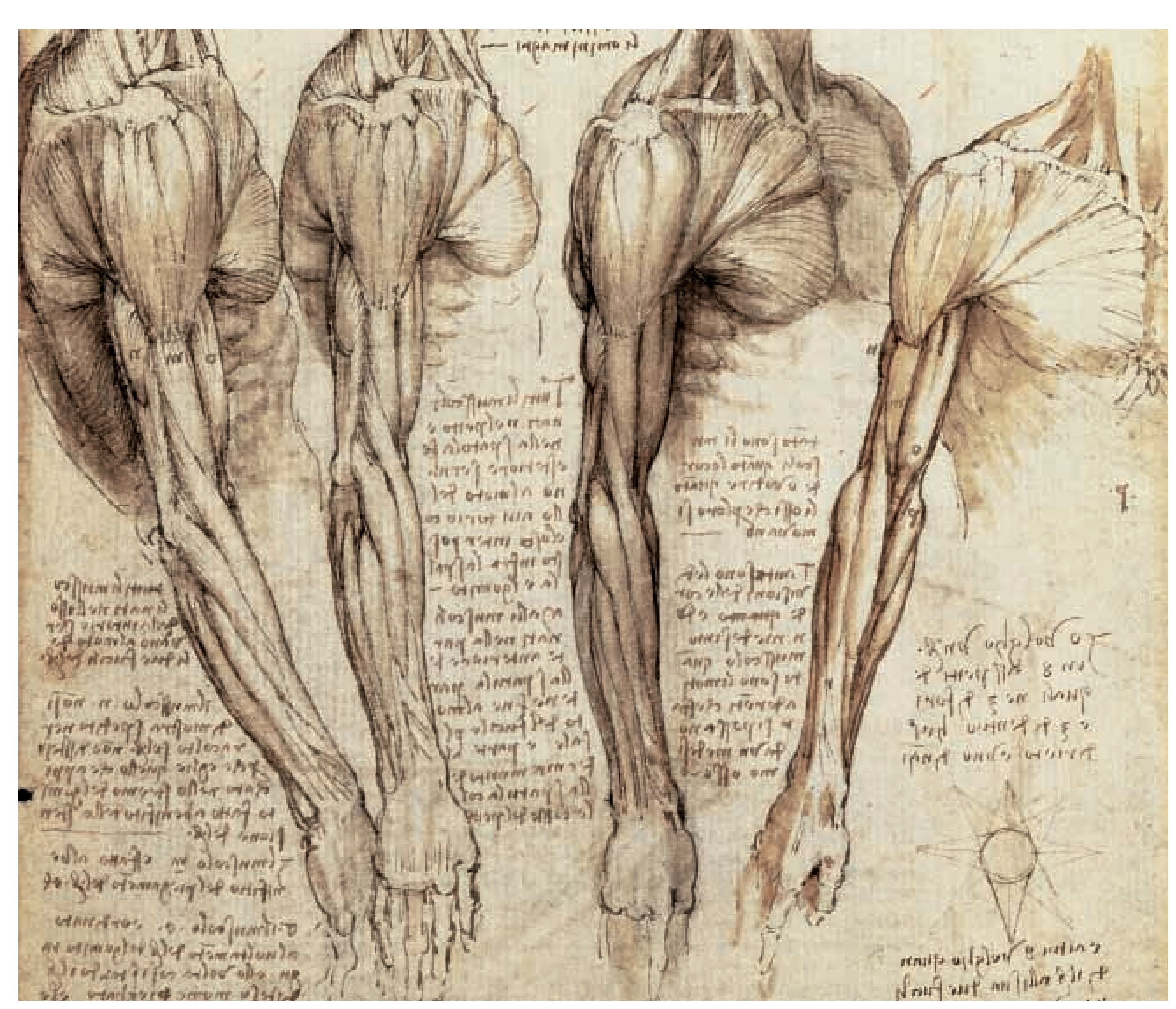
Leonardo's anthropometry and other efforts to provide art with a "scientific" grounding began in earnest only after his arrival in Milan, and in particular towards the end of the 1480s. Leonardo's own career had started in Andrea del Verrocchio's workshop not with a "scientific" training, however, but with a practical apprenticeship. Leonardo acknowledged this practical background when he described himself as "not a man of letters" (uomo senza lettere; RLW § 10), in other words as an uneducated man who had not been schooled in the liberal arts. The altogether seven liberal arts had formed the basis of higher education since late antiquity, and were divided into the trivium (grammar, logic and rhetoric) and quadrivium (geometry, astronomy, arithmetic and music). Not until the late 1480s in Milan did Leonardo begin devoting a significant proportion of his time to studying the traditional branches of science, for example geometry and Latin grammar, in which he was largely self-taught.

Even by the start of the 16th century painting was still not considered a liberal art and was frequently ranked lower than poetry.

In order to understand why Leonardo should want to further his education, it is necessary to be clear about the social status of fine art in the 15th century. Amongst the literati of the Quattrocento, fine art was seen almost without exception not as a liberal art but as an ars mechanica, an art that was tied to handicraft. Even by the start of the 16th century painting was still not considered a liberal art and was frequently ranked lower than poetry. In view of this situation, it is no surprise that Leonardo should have been anxious to establish his reputation in Milan with the help of theoretical and "scientific" studies. At a more personal level, of course, he thereby sought to compete with the men of letters held in higher esteem than himself at the Sforza court.

Indicative of this rivalry were the problems and polemics that arose out of the unrealized project for the equestrian monument to Francesco Sforza. The earliest documented reference to Leonardo's work on the monument is found in a letter of 22 July 1489, which reveals that the important commission was in immediate danger of being given to another sculptor, since Ludovico Sforza had apparently come to the conclusion that Leonardo wasn't up to the job (cf. Ch. IV). When the Milan literati also seized upon the monument as a target for their criticism, Leonardo must have felt his role as a fine artist challenged yet again. July 1489 namely saw the translation into Italian of Giovanni Simonetta's De gestis Francisci Sphortiae, a eulogy to Francesco Sforza. The dedication to this Italian edition was written by Francesco Puteolano, who used the occasion to stress the superiority of literary creations over works of fine art. Puteolano expressly pointed out that the memory of great rulers and generals of the past, such as Alexander the Great and Julius Caesar, had been preserved not by monumental works of art but thanks to writers and historians. Small books had guaranteed these men more enduring protection from oblivion than monuments created from the most expensive materials. A ruler was not preserved in the memoria of posterity by statues and pictures, which as a rule rapidly deteriorated or were even destroyed and which attracted only criticism—thus Puteolano in his long-winded preface. Possibly as a reaction both to this line of argument and the threat of losing the commission for

Page 54 left: *Detail of Studies of Wing Articulation, 1487–1490*
Page 54 centre: *Sheet of Studies with Multi-barrelled Guns, c. 1482 (?)*
Page 55 top: *Excavator for Canal Construction, c. 1503*
Page 55 bottom: *Design for a Stables, c. 1487–1490*



Page 56: *Detail of Anatomical Studies of the Muscles of the Neck, Shoulder, Chest and Arm, c. 1509/10*

the equestrian monument to another artist (cf. Ch. IV), in August 1489 Leonardo asked the humanist Piattino Piatti to compose some poems in praise of the work still to be completed. Perhaps he hoped to be able to counter Puteolano's polemics with Piatti's poetry.

Puteolano's remarks unmistakably express an open rivalry between the artists and writers at the Milan court. His comparison, for example, of the eternal memoria bequeathed by literary works with the less enduring testament of fragile works of art could not be clearer. Nor is it possible to overlook his allusion to the plans to cast the monumental equestrian statue of Francesco Sforza in costly bronze. In 1489, therefore, both the imminent threat of losing this commission and the doubts cast on the efficacy of fine art by the writers at the Milanese court cast a radical question mark over Leonardo's social status as an artist. It is probably no coincidence that Leonardo should, at this point in time, intensify his researches into proportion and other spheres of knowledge in which he hoped to make a name for himself both as a scientist and an artist. This same period lastly also provided the stimulus for the Paragone, the comparison of the arts conducted by Leonardo at the start of his treatise on painting. The fierce dispute being conducted in polemical form between the writers and the artists attached to the Milan court, in which each sought to prove their métier to be superior to that of their opponents, reached an initial climax around 1492—precisely the period during which Leonardo composed the introduction to his Trattato di pittura, in which he takes issue with the poets and writers who had inveighed against the enduring value of fine art. Writing with extraordinary vehemence, Leonardo com-

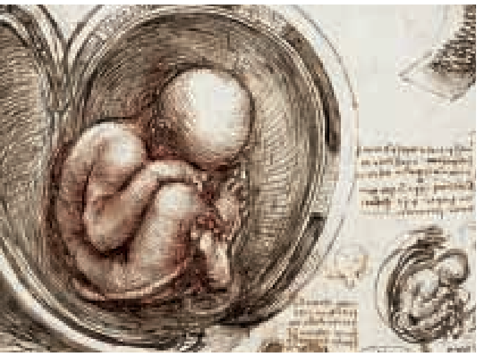
Leonardo da Vinci, mirror deep and sombre,
Where charming angels, with a sweet smile charged
with mystery, appear in the shade of the glaciers
and pines which bound their country.

—*Charles Baudelaire,* **1857**

pares them with "beasts" (RLW § 11/MK 2) and argues against the classification of fine art as one of the lower "artes mecanicae" (RLW, Paragone, 9–12, and TPL 19). It is in the light of all these factors, therefore, that Leonardo's intensive efforts to establish a "scientific" grounding for the fine arts must be understood.

Alongside his investigations into the proportions of the human figure, Leonardo ventured even further into the realms of "science" with the anatomical and physiological studies on which he also embarked in grand style towards the end of the 1480s. These years, for example, saw him studying the dimensions of the human skull as well as the different "ventricles" of the brain, even if he thereby allowed himself to be guided in essence by the incorrect but nevertheless widespread theories propounded in antiquity and the Middle Ages. Thus Leonardo accepted the notion of the so-called senso comune—literally "common sense", but in those days thought of as the central switchboard of the brain (see below)—and in line with contemporary thinking assigned it a specific location within the brain. Explanatory notes accompanying one of his drawings (Cat. 260/ill. p. 109) make this location clear: "Where the line a–m is intersected by the line c–b, there will be the confluence of all the senses, and where the line r–n is intersected by the line h–f, there the fulcrum of the cranium is located at one third up from the base line of the head." Leonardo was thus attempting to apply the principles of anthropometry to the inside of the skull, something yet to be measured with any empirical accuracy. Just as it was possible to determine the measurements of the visible outer parts of the body, so, too, the location inside the body of such an important organ as the senso comune was calculated with mathematical precision.





As well as plotting the exact position of the "common sense", Leonardo also identified the location of the other functions of the brain.

As well as plotting the exact position of the "common sense", Leonardo also identified the location of the other functions of the brain. In a drawing showing vertical and horizontal sections of the human head (Cat. 353/ill. p. 107), he takes up traditional medieval notions of the different compartments of the human brain, which he envisages as three chambers the size of nutshells arranged one behind the other. The first of these three chambers contains the imprensiva, where sense impressions are received, the second the senso comune, and third the memoria or memory. An even more striking anatomical misapprehension that Leonardo took over from antiquity and the Middle Ages is evident in his so-called coitus drawings (Cat. 364, 366).

In his representation of sexual intercourse, Leonardo draws upon contemporary thinking and the physiology enshrined in the Corpus Hippocraticum in depicting the ways in which the internal organs of the human body interconnect. Thus a tube-like duct leads from the woman's breasts to her womb, while the male organ is directly linked not only to the testicles but also to the lungs and the spinal cord, and hence to the brain. The sketches at the bottom of the sheet, showing a cross section and a longitudinal section of the penis, accordingly portray two channels, the lower for the sperm from the testes and the upper for the spiritual powers transported from the brain along the spinal cord. In his later anatomical drawings, which were based on extensive studies of dissected corpses, Leonardo increasingly questioned these antiquated notions of the human anatomy and how it functions.

Leonardo's conviction that the inner organs of the human being were closely interconnected reflects a highly complex understanding of human nature. The two channels in the penis, for example, illustrate the view that there were two ingredients necessary for procreation: in addition to sperm, a spiritual substance was also required. This spiritual substance, which ultimately came from the very seat of the soul, was thought to carry higher intellectual and spiritual qualities, while the sperm from the testicles, with its own specific make-up, was responsible for baser urges, although also for such properties as courage in battle. Similar notions of the effect and function of bodily substances also informed Leonardo's thinking on tears, which he believed came directly from the heart as the seat of all feeling (RL 19057v).

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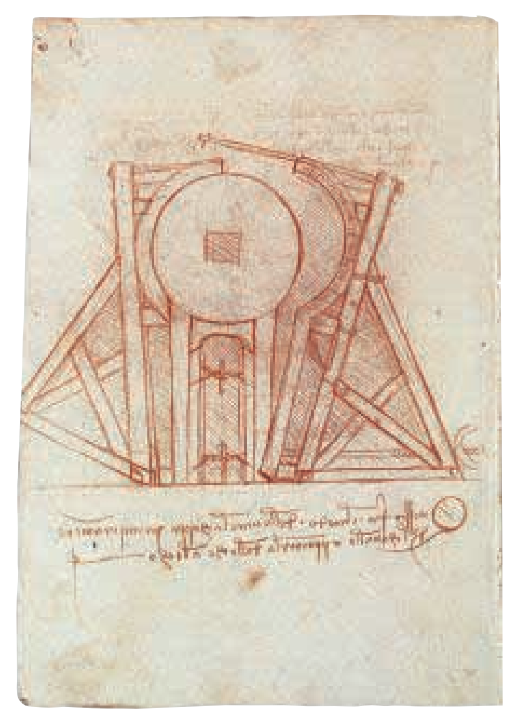
In order to appreciate the full significance of the physiological notions encountered so far, we must take a closer look at just how Leonardo thought the brain, and in particular the senso comune, actually worked. At the heart of this physiology, which presupposes that the processes of the soul exert a direct mechanical influence upon the body and its functions, lie Leonardo's views on the functioning of the brain (Cat. 353/ill. p. 129). To Leonardo's understanding, the things perceived by the five senses are sent first to the imprensiva, which is no more than a temporary holding centre. The impressions received here are then transferred to the senso comune for correlation and evaluation, before finally being stored in the memoria, where they "are more or less retained according to the importance or force of the impression" (RLW § 836).

To Leonardo's way of thinking, the "common sense" is also responsible for the physical expression of mental states, for on the one hand it is the seat of the soul, and on the other it holds sway over the body's means of expression, such as gesture and



Page 57 right*: Study of the Mechanical Power of a Spring, 1493–1497*
Page 57 centre*: Detail of Foetus in the Womb, c. 1510*
Page 57 right*: Anatomical Study of the Muscles of the Side of the Torso, c. 1507*

[…] and for years he seemed to those about him as one listening to a voice silent for other men. —*Walter Pater,* 1873



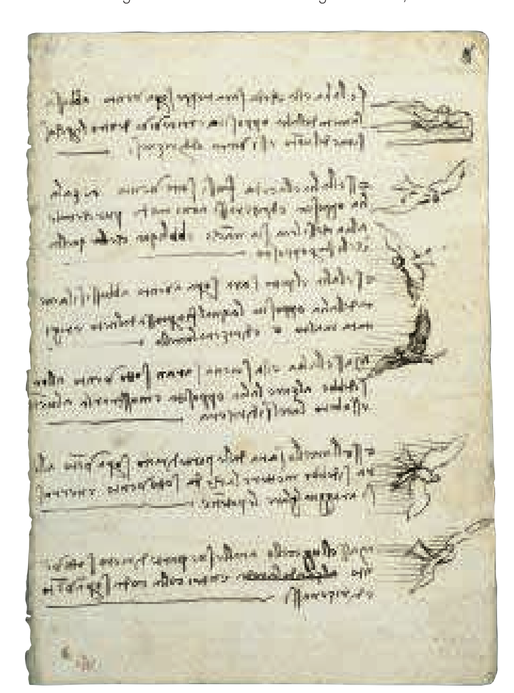
mien, through the influence it is able to exert on muscles, sinews, tendons and nerves (RLW § 838). The commands issuing from the senso comune are thereby conveyed to the organs that are to execute them by means of a vehicle termed a "spirit" (spirito). The spirit itself is an incorporeal quality that cannot express itself without a body and hence needs nerves and muscles to produce movements in an animate being (RLW § 859, 1212, 1214).

Leonardo's reflections on the direct links between the spirit and the external features of the body also find their way into his studies of human physiognomy, which similarly presuppose an immediate connection between cause and effect. This immediacy was something the artist sought to illustrate in his countless character heads and caricatures. These drawings—often more grotesque than realistic, and frequently juxtaposing a number of different facial types (Cat. 192–225/ill. p. 112)—express the idea that the human face is a direct reflection of an individual's underlying character and feelings in that moment. According to this view, a man whose face resembles that of a lion in all probability shares the characteristics of the same animal. Leonardo takes up this physiognomic cliché in one of his studies, in which he portrays a man with leonine features wearing a lion-skin flung across his shoulder, the lion's head clearly visible (Cat. 209/ill. p. 117). The same idea also underlies Leonardo's famous drawing of five grotesque heads (Cat. 221/ill. p. 114/115): an old man seen in profile is surrounded by four other men, whose powerfully expressive features reveal widely differing and, by implication, negative characteristics. They seem to be mocking the man in the centre, who stoically endures their jeering—his own face undistorted but nevertheless deeply lined and etched by the hand of fate. Such assemblies of different faces and characters were also a feature of pattern drawings of the type that have come down to us from workshops north of the Alps. Amongst sheets of character heads by Jacques Daliwe (active c. 1380–1416), for example, we find Susanna and the Elders depicted in a similar fashion (ill. p. 116).

As well as plotting the exact position of the "common sense", Leonardo also identified the location of the other functions of the brain.

With his studies into the proportions, the anatomy and the physiology of the human body, Leonardo had far from exhausted the spectrum of his interests. Again probably from the end of the 1480s onwards, he also devoted himself to other projects, which had absolutely nothing to do with art. These included not just the war machines encountered earlier (cf. Ch. IV, 14 and Cat. 562–593/ill. p. 119), but also designs for flying machines and studies of bird flight (Cat. 594–645). The question of whether Leonardo could ever have got off the ground in any of these devices is of little interest. The artist was probably fully aware of the problems any such attempt would have entailed, for the material weight of some of his machines was alone sufficient to keep them firmly on the ground. He nevertheless returned repeatedly to studies of bird flight, the aerodynamics of flying and the construction of wings. Curiosity and imagination clearly spurred him to execute studies and designs that went far beyond the technological capabilities of his own day (cf. Ch. 15). Such was Leonardo's perseverance that one might speak, in his case, of a triumph of "scientific" curiosity over the prospects of practical success. These studies are also indirect evidence of a certain, albeit still modest, prosperity, since Leonardo clearly had the time and financial means to explore areas of knowledge that were more likely to entail costs than to bring money in.

On the basis of what payments Leonardo accumulated his modest savings in the 1490s is not altogether clear, since surviving records are both incomplete and contradictory. Thus Luca Pacioli claims in his Divina proportione that Leonardo received only a regular salary as court artist as from 1496 (!), although this does not necessarily mean that the artist was better paid from this point onwards than he had been in previous years. Leonardo's income certainly fluctuated widely, ranging—it is estimated—between 50 and over 100 ducats a year. Nor were artists working for a court always paid regularly in cash; they were occasionally presented with gifts instead. The pros and cons of such a system of remuneration, which depended directly upon the humour and goodwill of the prince concerned, were experienced by Leonardo at first hand. In a lengthy draft of a letter written in 1495/96, he complains about the fact that he still has not been paid: for a period of 36 months he has received only 50 ducats (200 lire), with which it has barely been possible to maintain six people. His salary for two years is still outstanding, and he has been forced to pay for expensive assistants out of his own pocket. In another such draft, he again requests the premio del mio servizio, the "reward of my service" (RLW § 1344–1345).

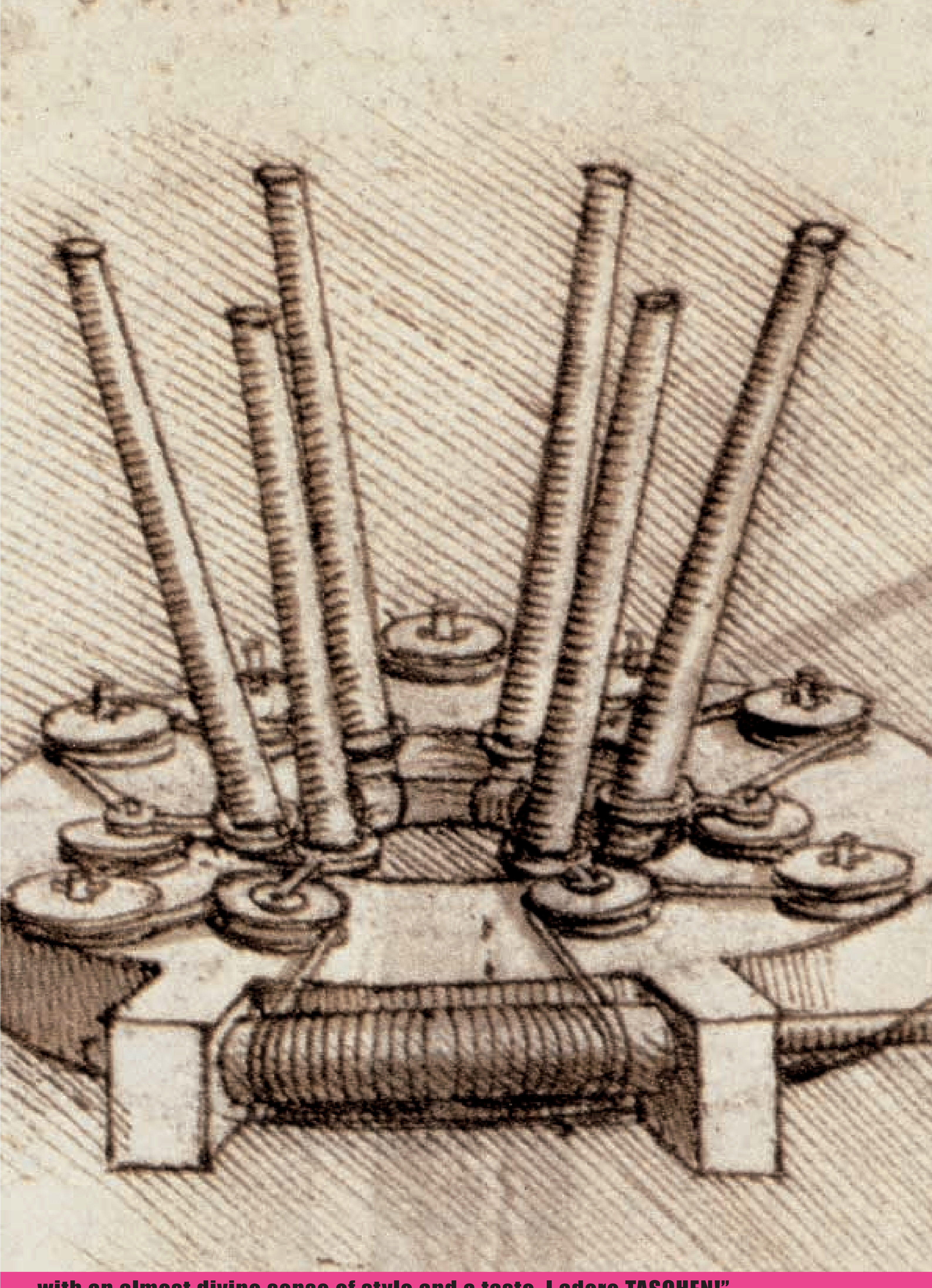


Curiosity and imagination clearly spurred him to execute studies and designs that went far beyond the technological capabilities of his own day.

From all appearances, it would seem that during this period—roughly the years 1494 to 1496—neither the annual salary due to the artist and his workshop, nor individual fees relating to particular projects, were paid regularly or in full. This is confirmed by Leonardo's private accounts, as far as they can be reconstructed. By 1492 the artist had accumulated around 200 ducats (811 lire) and by 1493 had boosted his reserves to 300 ducats—an increase of 50 per cent. This percentage growth was not matched over the following years, however. Thus although Leonardo's cash savings totalled 600 ducats (2400 lire) by 1499, this actually translates into a lower annual growth rate and is possibly a clue that Ludovico Sforza had been feeling less generous towards him. In the spring of 1499, in fact, Ludovico expressly remarked that he had not paid Leonardo enough and that he intended to remunerate him better in future. That same spring he made the artist a gift of a vineyard just outside Milan, whose market value a few years later was taxed at 1100 lire imperiali, an amount three or four times higher than the annual salary of a senior official or a university professor. If Leonardo complained about being badly paid, he was still better off than most. Without a relatively solid financial basis, he could not have afforded to keep going without payment, nor would he have had time to spare for his "scientific" studies. Even if it was often late in being paid, it was the income he earned from his many activities as court artist that made it possible for Leonardo to strive towards the universal knowledge for which he would subsequently become famous.

—*Frank Zöllner:* Excerpt from the book

Page 58 left*: Study of the Wooden Framework with Casting Mould for the Sforza Horse, c. 1491–1493*
Page 58 centre*: Notes on the Position of a Bird in Flight in Relationship to the Wind, 1505*



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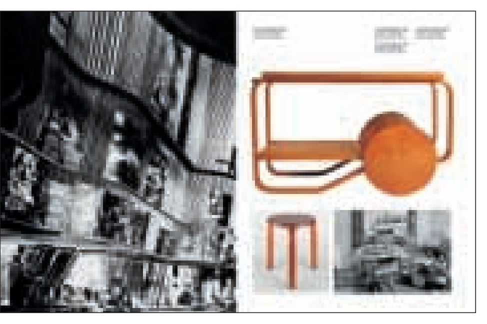
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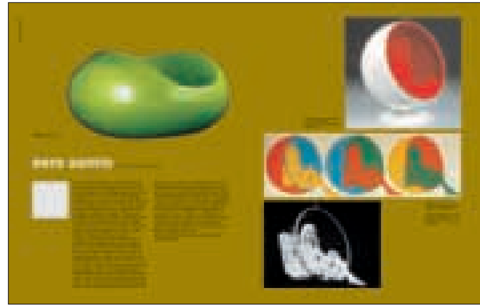
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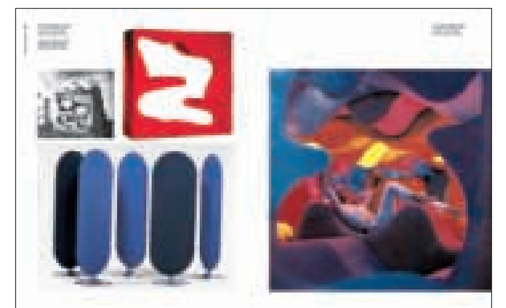


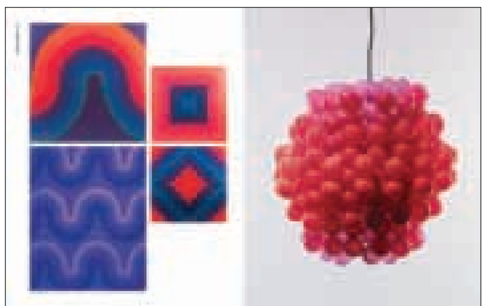












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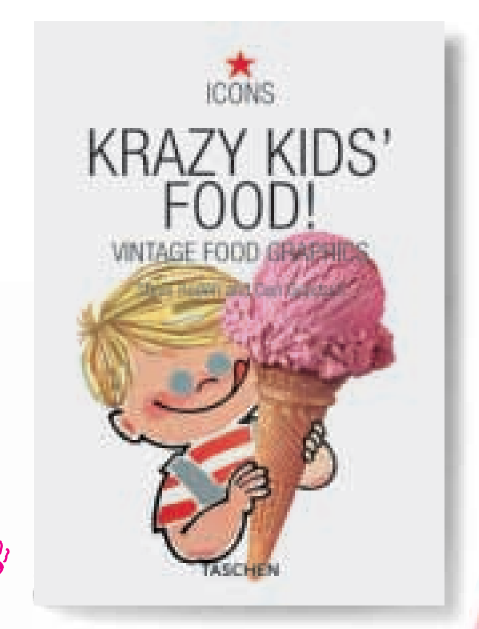
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In 1935, Post cereals licensed the rights to a popular new movie character, Mickey Mouse, and thus the marketing of kids' food changed forever. Mickey was placed prominently on Post Toasties cereal boxes and sales soared. Other manufacturers jumped on the character marketing bandwagon and the kids' food business as a whole took off. Throughout the 1940s and early 1950s movie and comic book characters were licensed to appear on packages of cereal, cookies, and candy. Companies raced to create new identities for themselves by marrying their products to existing characters such as the Lone Ranger, whose blazing guns appeared on the fronts of Cheerios boxes. Disney used their stable of characters, including Donald Duck, to promote everything from bread to chocolate syrup. Characters from the Sunday funnies, such as Dick Tracy and Prince Valiant, got their faces on the fronts of candy boxes. Some companies even began to create new products specifically marketed to kids, including Popeye-shaped macaroni and cookies based on the popular Christmas character Rudolph the Red-Nosed Reindeer.

In the mid-1950s the first black-and-white animated television commercials were produced, and marketing strategies changed again. Licensing of existing characters was becoming expensive, so many food companies turned to ad agencies. The agencies designed the first generation of animated characters specifically intended to sell things to kids via television. The Spoonmen came from outer space and landed on the front of spoon-size Shredded Wheat boxes; while Marky Maypo screamed "I want my Maypo" on TV sets across the country. Children mimicked his cry and moms everywhere were forced to buy the oat cereal for their screaming kids.

The 1960s turned out to be the golden age of kids' food. As the "modern" world became more hectic, new products were created to make meals faster and easier. Pop-Tarts were an instant hot breakfast from the toaster, Fizzies tablets made water into soda, and a box of Kreme Krunch cereal contained chunks of freeze-dried ice cream. As the products got crazier, so did the characters that pitched them. Quisp the "quazy" alien had his own cereal from Quaker, while Pillsbury created talking fruit characters such as Goofy Grape and Choo Choo Cherry for its Funny Face instant drink mix packets. Animated cartoon characters also had their share of the limelight. The enormously popular prime-time cartoon family, the Flintstones, appeared on candy, bubble bath, vitamins, and cereal boxes. The 1960s also left a legacy of characters still in existence today, such as Cap'n Crunch and Poppin' Fresh, the Pillsbury Doughboy; and recognizing the temper of the times, caricatures of "10 Little Indians," Frito Bandito, and buck-tooth Chinese men were all still considered acceptable to sell to kids.

As the 1970s rolled around, oddball products like Koogle, a flavored peanut butter spread, hit the shelves with its pitchman—a three-eyed monster who sang like Satchmo. The Freakies were a family of monsters who lived in a "freakie tree", and Ralston produced a cereal of the same name. After Hollywood gave Willy Wonka his own movie, Quaker turned him into an animated character promoting his own line of candy. Now that man had actually landed on the moon, advertisers could use the reality of space travel as a new marketing tool.

In the 1950s, companies had hawked outer space via cartoon aliens and comic book imagery of space-helmeted kids zooming away from earth. The 1970s brought us Space Food Sticks, a kids' food product from Pillsbury that had originally been developed for real US astronauts.

All of the items pictured in this book were meant to have a very short life span – to appear on the grocery store shelves, get sold and eaten, and then the packaging was meant to be thrown away. For over fifteen years we have collected thousands of products. This book is a small sampling of the items produced from the 1930s up to the 1970s. Everyone has different memories of childhood; hopefully you will find some of the products you enjoyed and a few you wished your mom would have bought for you.

—Steve Roden: **Excerpt from the book**





The editor: **Jim Heimann** is a resident of Los Angeles, a graphic designer, writer, historian, and instructor at Art Center College of Design in Pasadena, California. He is the author of numerous books on architecture, popular culture, and Hollywood history, and serves as a consultant to the entertainment industry.

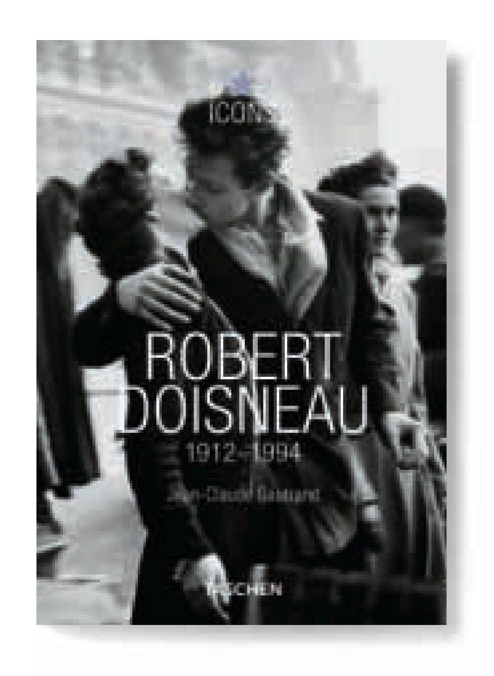
The authors: **Dan Goodsell** is an artist and collector living in Los Angeles, California. His collecting interests include kids' food packaging, amusement parks, and other aspects of popular culture. **Steve Roden** is a visual and sound artist living in Pasadena, California. For the last fifteen years he has spent major flea market hours with Dan Goodsell building the largest archive of original kids' food packaging in the world. His artworks have been exhibited in museums and galleries internationally.

Left: *Rudolph the Red-Nosed Reindeer Cookies box, 1950s*
Centre: *OGG Cocoa Krispies cereal box, 1969*
Right: *Koogle Monster display, 1974*

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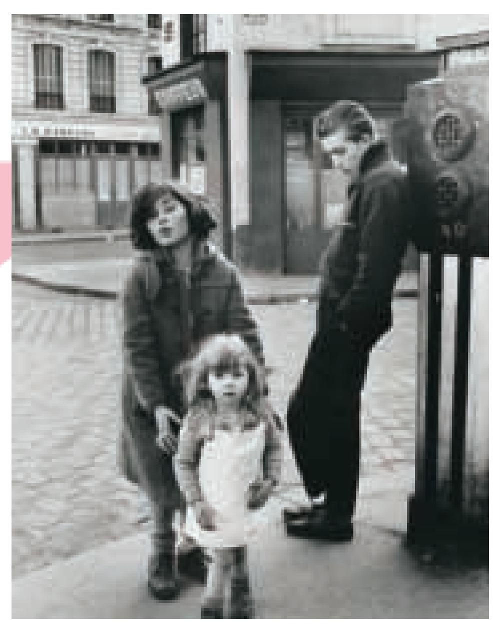


Robert Doisneau (1912–1994) is best known for his magical, timeless 35mm street portraits taken in Paris and its suburbs. Fresh and full of poetry and humor, his photographs portray everyday people (in everyday places, doing everyday things) frozen in time, unwittingly revealing fleeting personal emotions in a public context. Doisneau's gift was the ability to seek out and capture, with humanity and grace, those little epiphanies of everyday Parisian life. This book traces Doisneau's life and career, providing a wonderful introduction to the work of this seminal photographer.

From the book: Doisneau's legacy is a few minutes of eternity frozen onto photographic paper: a few minutes of wonder and emotion through which he contrives to tell us, image by image, stories full of poetry and humour. He enchants us by his capacity to communicate the fleeting but integral relation of complicity between the photographer and the man or woman that he photographs: `One should take a photo only when one feels full of love for one's fellow-man'. But careful analysis reveals a depth and reflective quality in his work that undoubtedly modify and enrich our sense of it. His humour is perhaps a key to this interpretation. Doisneau is an intuitive master of the absurd and unusual; so often, the slightest divergence from the conventional or the slenderest allusion contrives a completely new meaning. Like many a humourist, Doisneau is much more serious than one first assumes. `Life is by no means happy, but we still have humour, a sort of hiding-place in which the emotion that we feel is imprisoned,' he said.

Throughout his long life, Doisneau excelled at capturing the real, but usually softened it with the a dose of cauterizing





humour. `Humour is a form of modesty, a way of not describing things, of touching on them delicately, with a wink. Humour is both mask and discretion, a shelter where one can hide. You suggest a thing with the lightest or most mocking of touches, it seems as though it hasn't been mentioned, yet the thing has been said all the same…'

Doisneau's legacy is a few minutes of eternity frozen onto photographic paper

Wearing his heart and humour on his sleeve, Doisneau plucked from the urban streets a bouquet of instants, encounters and scenes, and made from them a world of his own. And he lived to see that world irremediably transformed. Sarcelles, he said, was now `an idiotic backdrop where one can no longer play, a hard mineral backdrop; you can scratch a heart into the soft plaster of Montreuil, but not into the concrete of Sarcelles'. Always the loner, Doisneau has continued the rounds of his own chosen area between Paris, Montrouge and Gentilly, rarely wasting a shot, and always obtaining the consent of his protagonists: `One of the great joys of my career has been to see and speak to people I don't know. Very often these simple people are the sweetest souls and generate an atmosphere of poetry all by themselves…I have often taken photos of people just standing still, people willing to be taken who stare into the lens. I realised that these people so simply portrayed were often more eloquent like that than caught in mid-gesture. It leaves the onlooker space to imagine.'

Doisneau's images have aged little if at all, while many other ostensibly more modern photographers have suffered heavily from the passage of time. His authenticity is present like a watermark in each of his images; each is a veritable self-portrait of the man I knew, warm, subtle, modest, respectful of others and, above all, full of love of his neighbour. His sincerity has always counterbalanced any naturalistic overtones, while his sensitivity transformed the putative banality of the situations that his matchless eye discovered. `My little universe, which has not been much photographed, has taken on such an exotic aspect that it is now the preserve of astonishing life-forms. They don't make me laugh, not at all… even though I have a profound desire to keep myself entertained, and have been entertained, all my life. I have made a little theatre for myself'. And Doisneau, who is neither blind nor naïve, has never stopped writing little story-images for this theatre. There are now more than four hundred thousand pictures to testify to his perambulations and discoveries. He is the true *piéton de Paris*, and his miraculous catch has always been made in the living waters of the quotidian.

The world that he seeks to convey is ultimately `a world… in which people would be likeable, in which I shall find the tenderness that I should like to feel. My photos are a sort of proof that this world can exist… Ultimately, there is nothing more subjective than the lens, we don't show the world the way it is'. This, then, was world he sought when, day after day, he rescued these 'dried flowers' from the dustbins of his time. They ornament the backdrop of his little theatre, a theatre now haunted by the mocking spectre of Doisneau himself, who died on 1 April, 1994.

—*Jean-Claude Gautrand:* Excerpt from the book



The author: **Jean-Claude Gautrand**, born in 1932, is one of France's most distinguished experts on photography. An active photographer since 1960, he has also made a name for himself as a journalist and critic, with numerous publications.

Left*: Prévert at a Café Table, Quai Saint-Bernard, Paris 5e, 1995*
Centre*: Children in Place Hébert, Paris 18e,1957*
Right*: Bride at Gégène's, Quai de Polangis, Joinville-le-Pont, 1946*

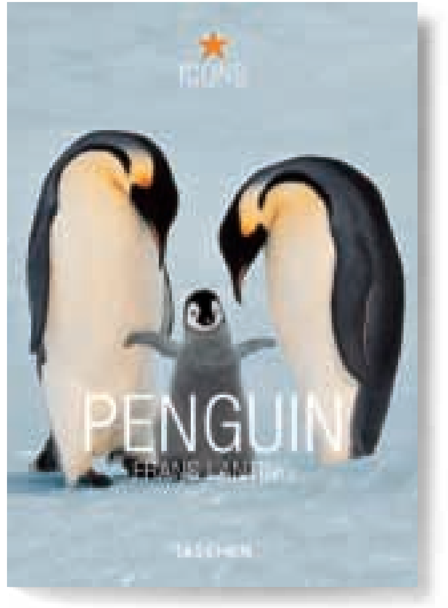
"A huge pictorial punch in tiny packages."

—*New York Magazine*, New York

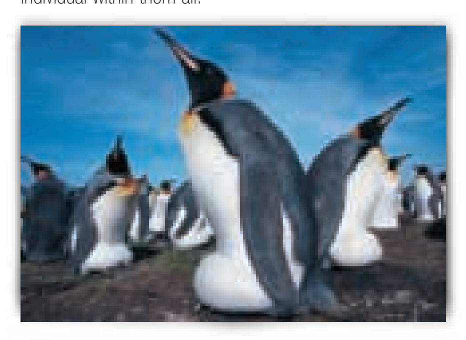
"I wanted to create an impression of who these penguins are and what they go through. I hope my work will be seen as an homage to the individual within them all." —*Frans Lanting*

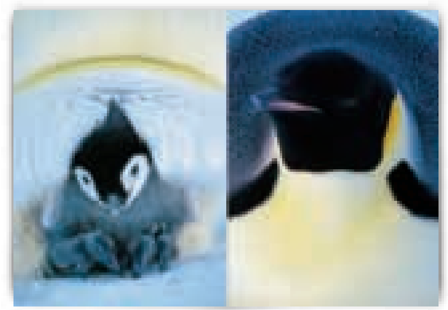
"…vivid color photos, each more intriguing than the last."
—*Dwell magazine*, New York

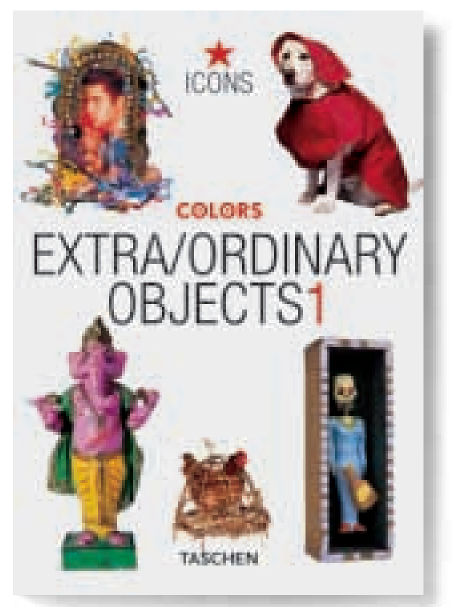
"Never before have so many impressions of Provence lifestyles been seen between the covers of a book."
—*Architectural Digest*, Munich, on *Provence Interiors*



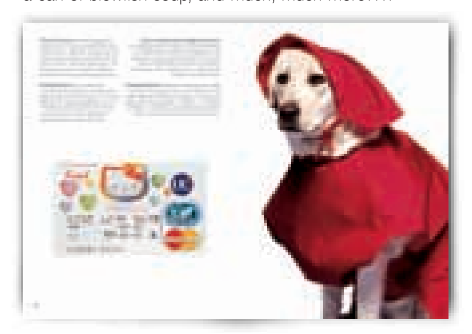
Penguin. Frans Lanting
Intense, intimate encounters with penguins through Frans Lanting's lens: "This book is a personal interpretation of the penguins I met, rather than a natural history of all penguins," Lanting writes. " I hope my work will be seen as an homage to the individual within them all."



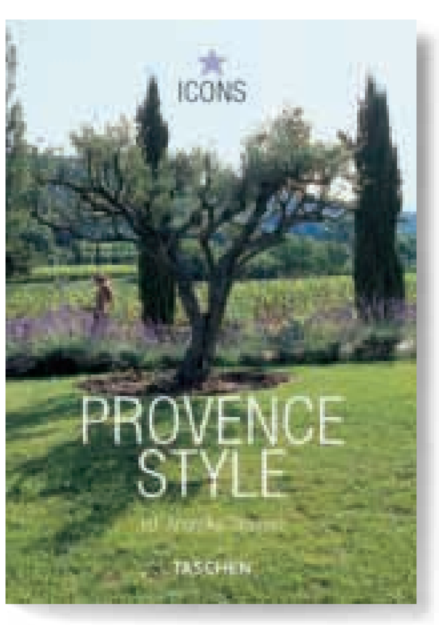




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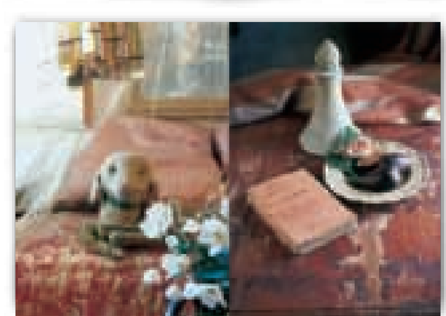






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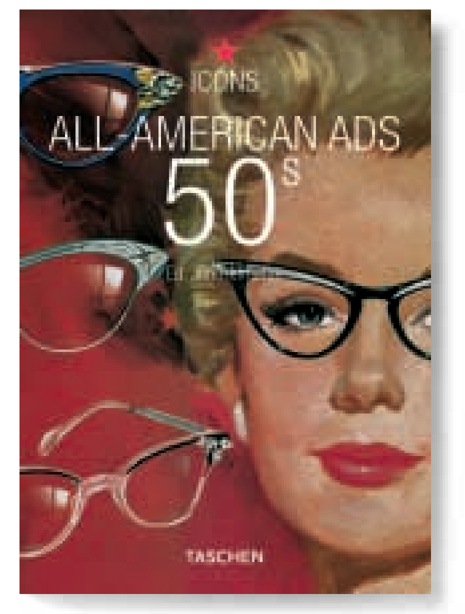
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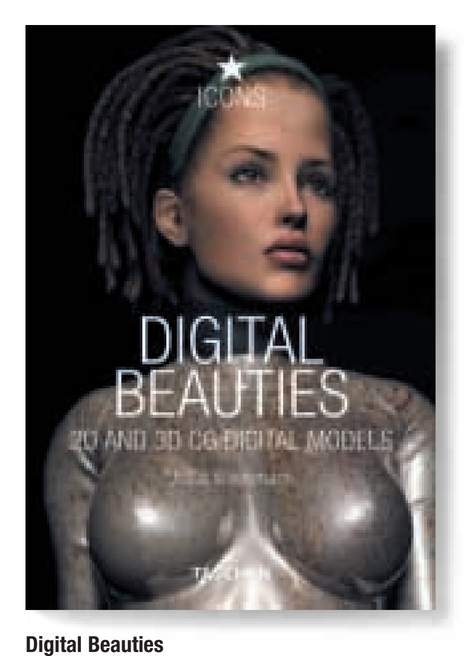
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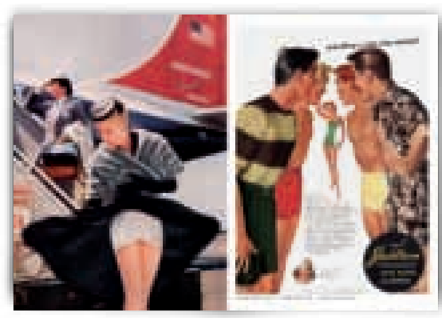
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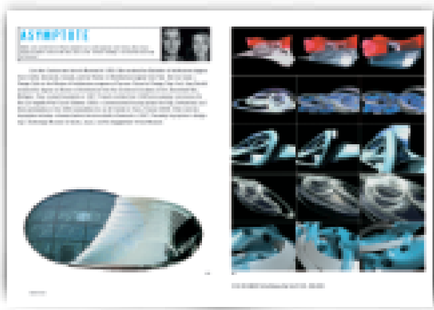
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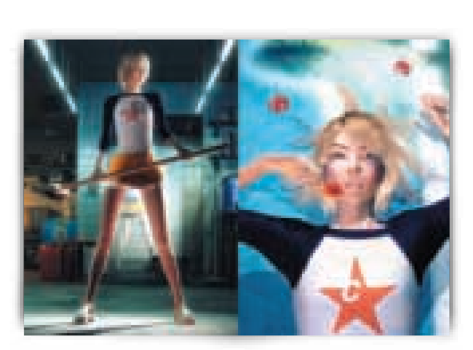
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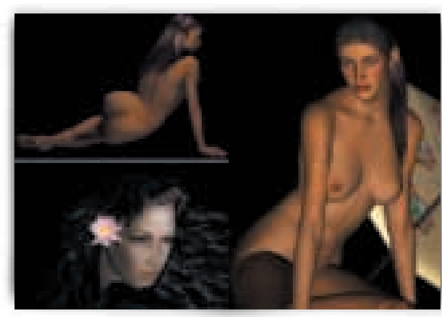












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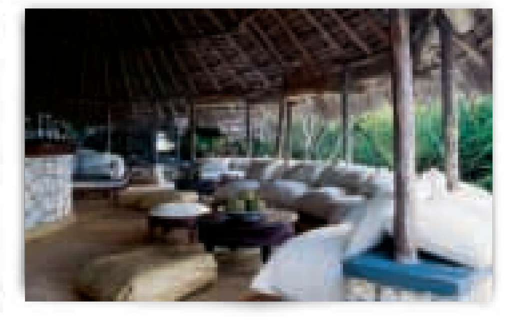
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The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. She has worked for TASCHEN since 1987, publishing numerous titles on architecture, photography, design and contemporary art. She conceived TASCHEN's Interiors series in 1994 and the Country Houses series in 1999.

The author: **Shelley-Maree Cassidy** is a writer and marketing specialist who has written two books on hotels around the world and has contributed travel articles to magazines and journals. Her particular interest in hotels stems from her family background, as her great-grandparents owned several of the first hotels in New Zealand, where she lives.

__Page 67__: Mnemba Island Lodge, near Zanzibar, Tanzania

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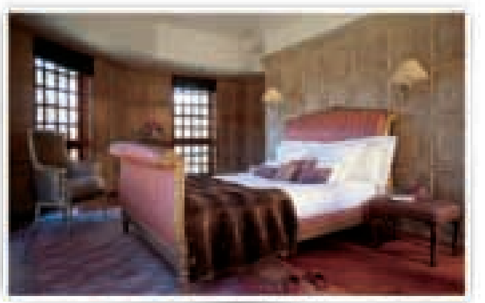
A Passion for TASCHEN.” —C. Ruby C., USA, on taschen.com

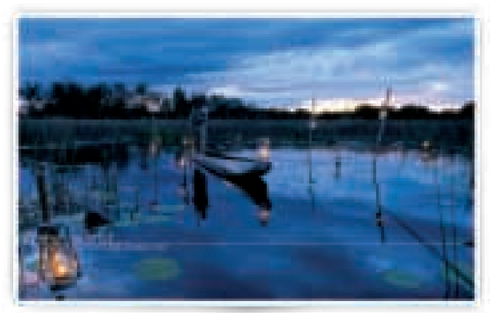
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Page 68: *CaravanSerai, near Marrakech, Morocco*
Page 69 top: *Adrere Amellal Desert Eco-Lodge, Siwa Oasis, Egypt*
Page 69 bottom: *The Giraffe Manor, near Nairobi, Kenya*

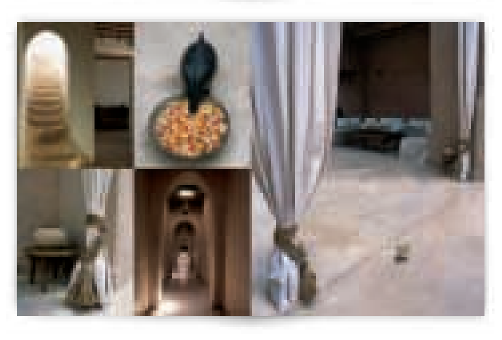












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Of buildings and men

Architects and critics on their favorite subject

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Fra Giovanni Giocondo da Verona
Cesare Cesariano
Sebastiano Serlio
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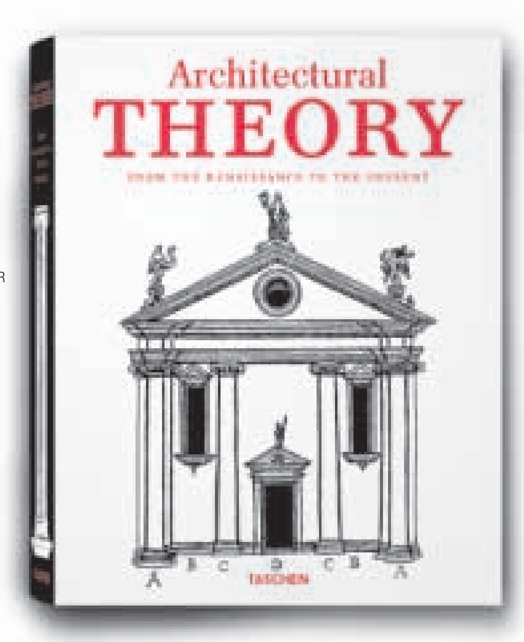
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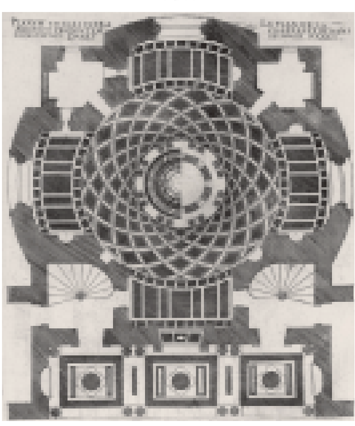
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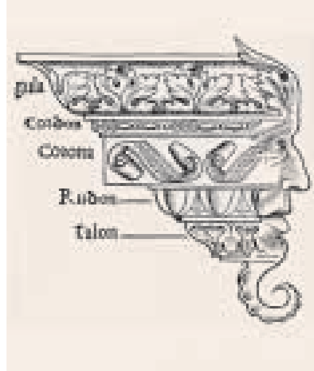


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The authors: **Christof Thoenes** studied art history in Berlin and Pavia, before completing his doctorate in Berlin. Thoenes lives in Rome, where for many years he has worked for the Bibliotheca Hertziana (Max-Planck-Institute). He is an honorary professor in Hamburg and has contributed to numerous publications on Italian art, particularly on architecture and architectural theory of the 15th to the 18th century.
Bernd Evers completed his doctorate in art history before embarking on a career as a librarian; since 1985 he has been director of the Kunstbibliothek der Staatlichen Museen in Berlin. He has published numerous articles on book and library studies, and a central topic of his research is the architectural history of the 17th to the 19th century.

Page 70*: Robert Venturi, I am a Monument; Jacques Androuet du Cerceau, Ground plan of the castle chapel in Anet; Diego de Sagredo, Anthropomorphic entablature; Gottfried Semper, Tuscan temple according to Vitruvius; Council of Ministers of the GDR, Walter Ulbricht together with the chief architect of Moscow, Alexander Vlassov*
Page 71*: Juan Caramuel de Lobkowitz, Optical distortions*

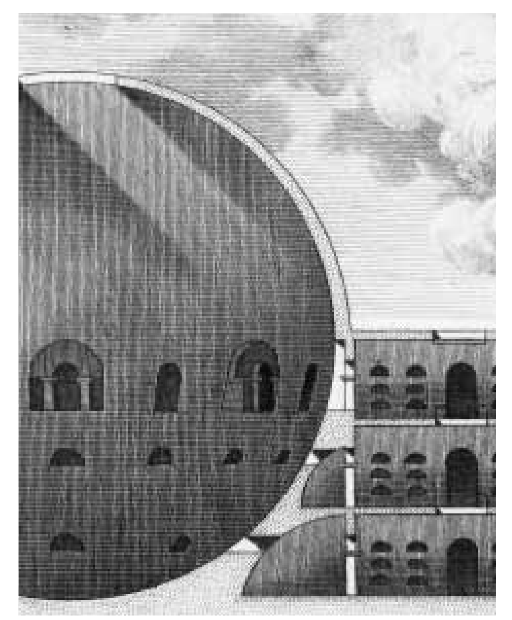
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lifestyles to choose from that you have to settle for enjoying most of them vicariously." *—LA Weekly*, Los Angeles

Architecture in its relations to art, customs and legislation

Claude-Nicolas Ledoux (1736–1806)



Claude-Nicolas Ledoux (1736–1806)
L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation, Paris 1804

In the case of the house of the river inspector, the river was simply diverted through the house.

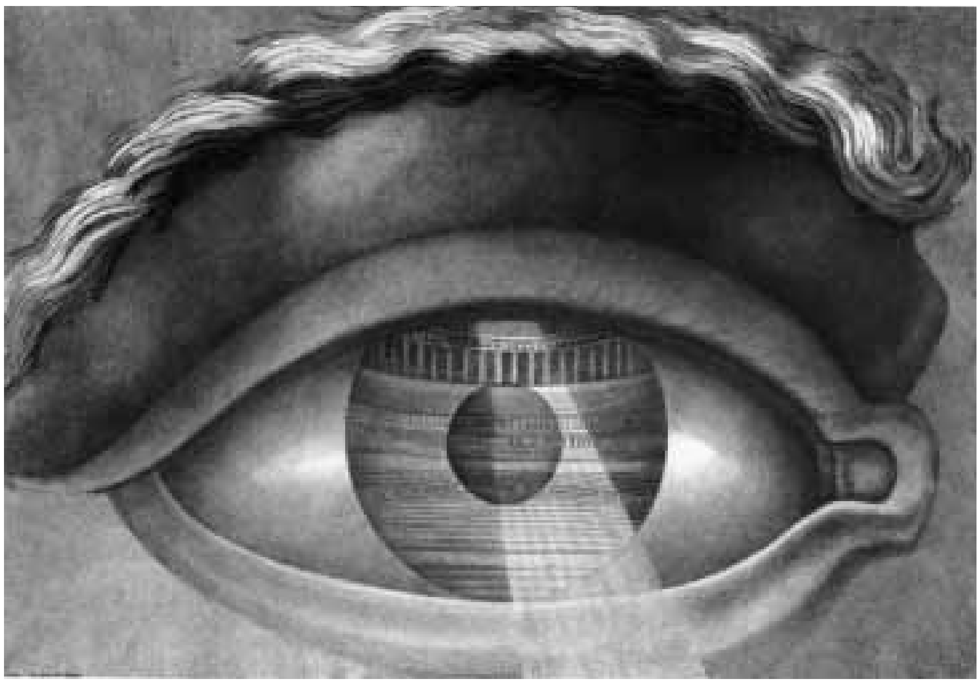
Like many other important architects of the Revolutionary period, such as Étienne-Louis Boullée (1728–1799) or Jean-Baptiste Rondelet (1734–1829), Claude-Nicolas Ledoux had also attended the influential school of Jacques-François Blondel (1705/08–1774). He very quickly assumed the position of an architect much in demand, and from 1771 onwards held the high-ranking position of Inspector of the Royal Salt Mine in Franche-Comté. This line of employment proved to be decisive in the development of his theories since, being so far away from Paris, he was more involved with engineering projects, forestry, canal building and questions of logistics and organization than designing illustrious buildings. As was the case with Boullée, Ledoux cannot be considered an architect of the Revolution, as is sometimes maintained. This would almost have brought him to the scaffold, and anyway the architect had been involved in his theoretical work long before 1789.

With its opulent text and pictures, the treatise *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation*, (and he had planned it to be even more magnificent) was not the first work that attempted to structure the new utopian society along strict architectural lines, or to express itself through architecture. Nevertheless the work is without doubt one of the most demanding examples of a tradition that, in a particular way, was to become so established in the 20th century. In verbose language, dripping in pathos, he presents a world-embracing architectural vision that knows no social barriers in terms of the different estates but that sets out to structure society according to its activities, in a monumental and highly visual way by means of architecture. On the one hand, there is an element of Rousseau's idea of the social contract, as well as the notions of the Physiocrats that developed in France in the second half of the 18th century. This initial model of a national economy is based on a natural cycle within a closed state system. A never-ending succession of acts of exchange, as in a "natural" sense of order like the circulation of blood, was supposed to constantly maintain the production, processing and circulation of goods. Within this system all social classes, in particular those working in agriculture were to play a relevant part. For Ledoux this meant that architecture should no longer bear witness to the social standing of the owner or user, but should rather be an expression of the crafts and labour carried out there, and of their social relevance. For this reason, the concept of architecture parlante, "speaking" or "eloquent" descriptive architecture, is given a completely new function not covered by the overall term convenance, in other words appropriateness in terms of the social hierarchy, but by that of education. Ledoux exemplifies this especially in his project for the salt-producing town of Chaux in the French Jura. The major part of the project, the salt factories and the workers' houses, was realized between 1774 and 1779. But in the treatise Chaux becomes the example idea of the complex ideal town. The individual occupational groups should live in or use monuments that visually express the activities in which they are involved. And so the hoop-makers, so vital for the manufacture of barrels, should be accommodated in enormous houses shaped like wheels. The communal house of the "Pacifère", the



peacemaker, was shielded by fasces, symbolizing unity. In the case of the house of the river inspector, the river was simply diverted through the house. It was not so easy to find a symbolic form for the school. There was to be a chapel in the middle of the cross-shaped building, enabling the individual subjects taught in the arms of the cross to be directed towards a common, ideal goal. Moreover from here it was possible to keep a careful watch over all the pupils. Of particular curiosity was the plan for an enormous brothel in the shape of a gigantic phallus. Yet here again the educational aspect was decisive, since visitors to the building were not meant to satisfy their carnal desires, but rather attain moral maturity by recognizing the repulsiveness of the activities taking place there.

This system no longer provides for the demonstration of social status by the orders of columns. Ledoux prefers to use for the most part original orders, taken directly from nature as it were, like the Doric, in order to create a sense of the sublime in the city. To this end, the house belonging to the director of salt pro-




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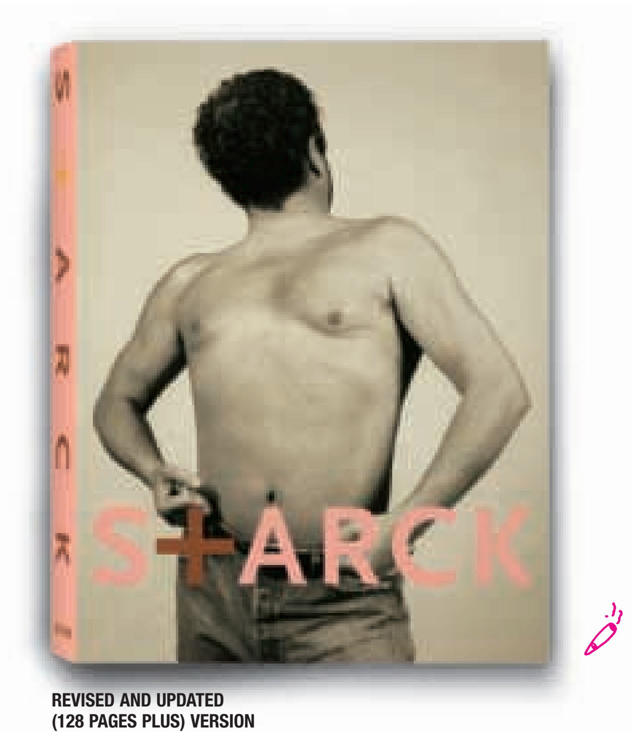
duction has a massive entrance hall in which the column shafts were interrupted by thick square slabs at regular intervals, as a sort of embossing. Otherwise architecture that embraces the structure of society as a whole does not permit any ornamental accessories. Even the elaborate carved foliage of the Corinthian order is useless, indeed damaging to the economy.

Of particular curiosity was the plan for an enormous brothel in the shape of a gigantic phallus.

Ledoux' adherence to natural cycles also entailed a growing criticism of towns, something immediately apparent in the engravings. Rousseau's ideas of a natural community living away from destructive towns is to be encountered in all the projects, located as they were in balanced, undulating countryside interspersed with abundant vegetation. This paradise is cultivated for mankind and structured with the help of architecture. The workers' houses, set radially around the sorting works and the director's house, are plain and single-storeyed, and thus quite unmistakably subordinate to the central director's house. Yet they all have a small garden where the inhabitants could grow their own produce. Around 1800, Ledoux was unique in his radical formulation of architecture as fulfilling complex social functions that governed life in an almost totalitarian way. Architecture was meant to constantly highlight the goodness and the quality of this utopia. Its true creator however, is the architect, who let "the poor" ("le pauvre") have a share in the "grace" of reason. In a famous illustration of the "poor man's shelter", a naked man is shown under a forlorn tree on a beach. The muses in the distant Olympic heaven wish to ease the burden of his homelessness. According to Ledoux an architect was one of the gods destined to satisfy man's basic needs. Poor original man is no longer granted the natural ability of making his first home, as handed down in the original version Vitruvius' trope of the primordial hut. This idea was to catch on. Even Le Corbusier (1887–1965), for example, was to maintain that architecture alone could stop the proletarian revolution. ***—Claude-Nicolas Ledoux:*** **Excerpt from the book**

Page 72 top left*: The saline town of Chaux; plan of the cemetery*
Page 72 top right*: View of outer space*
Page 72 bottom*: The auditorium of the theatre in Besançon is reflected in an eye*
Page 73 left*: The saline town of Chaux; cross-section of the entry building and the salt refinery*
Page 73 right*: The river guard's house on the Loue*

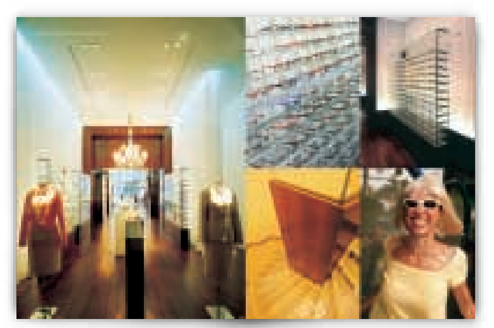
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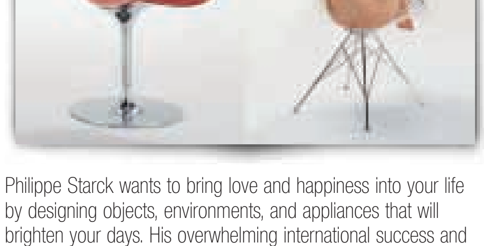












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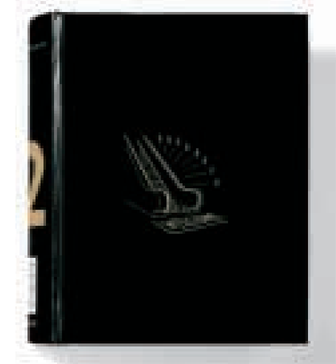
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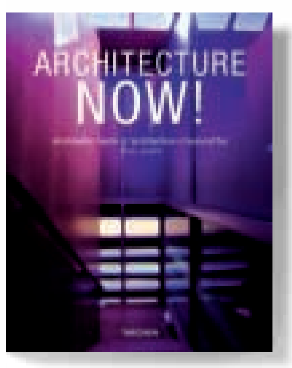
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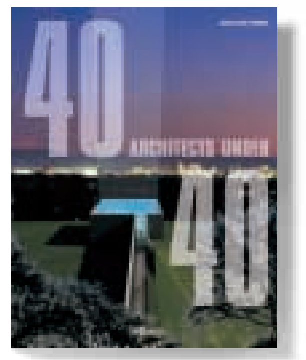
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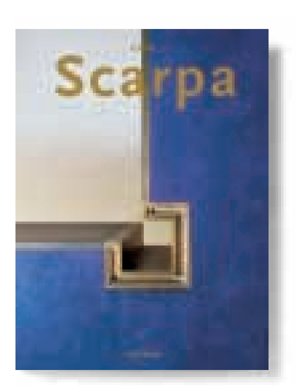
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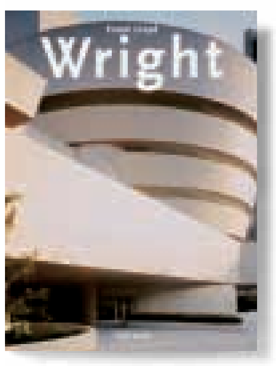
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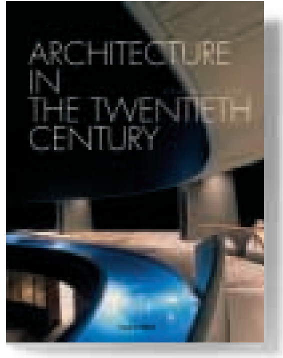
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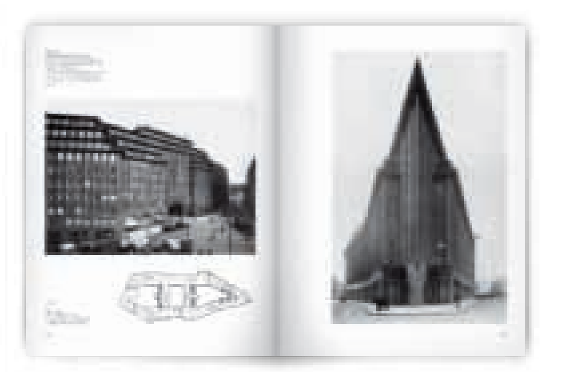


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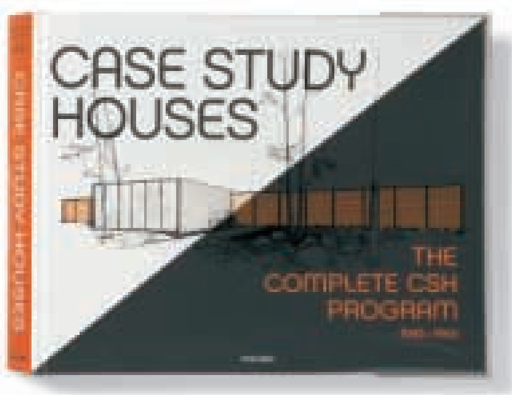
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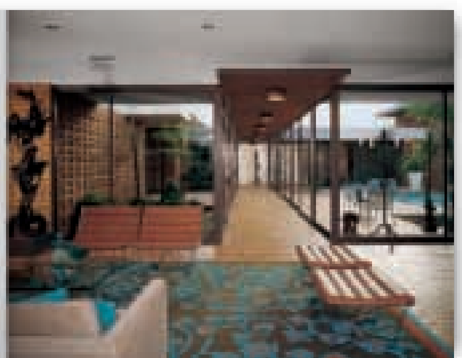


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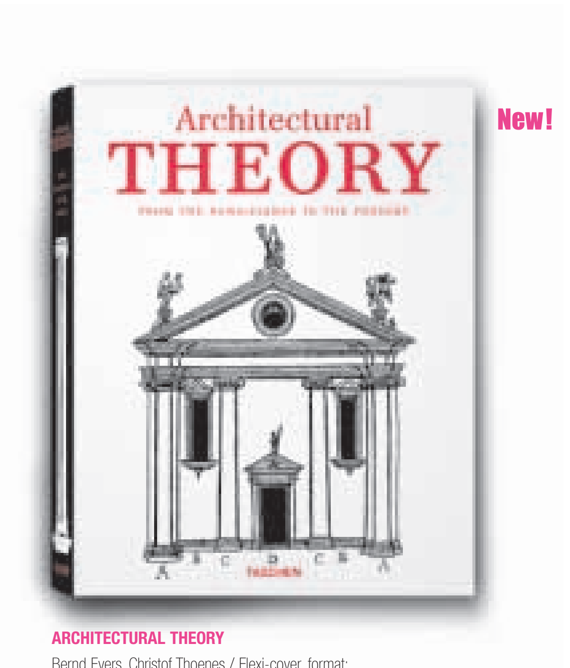




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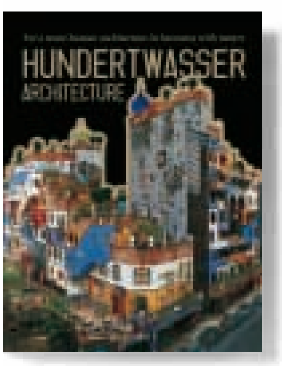
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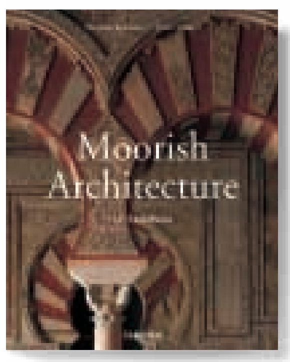
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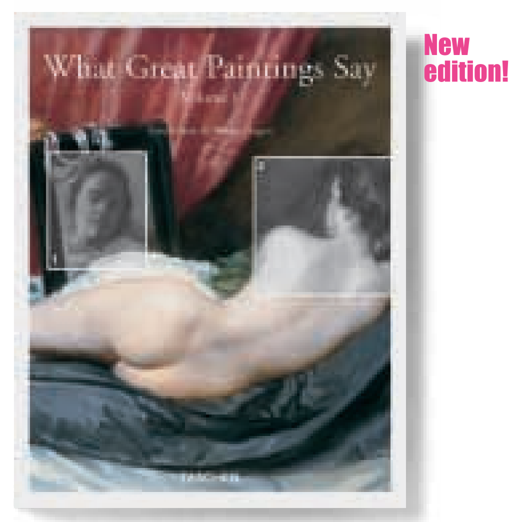


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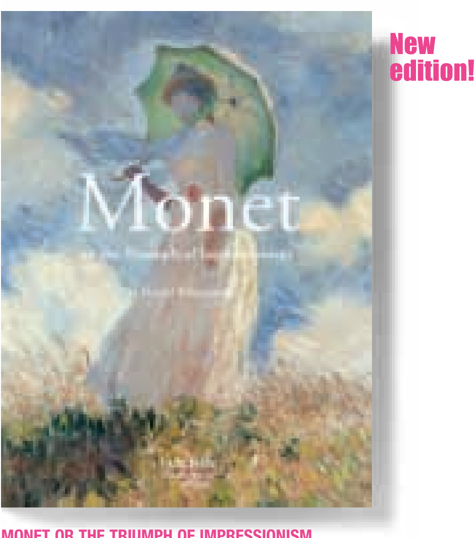
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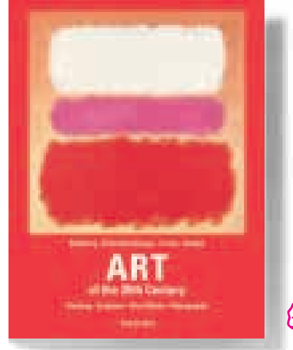
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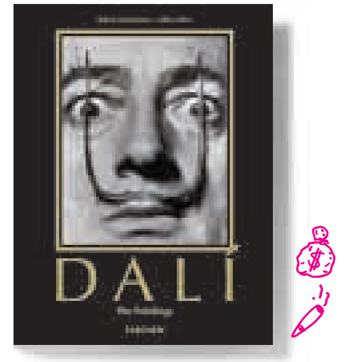


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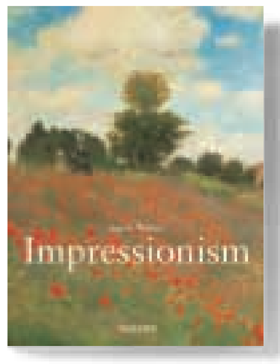
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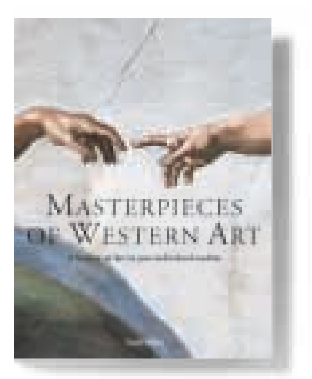


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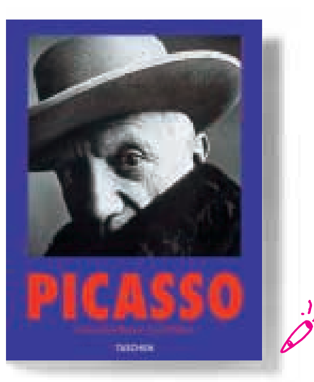


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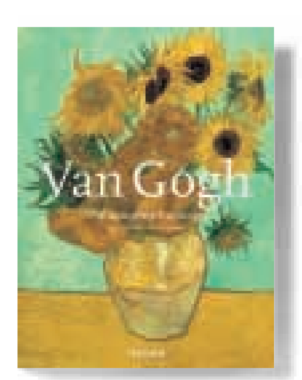

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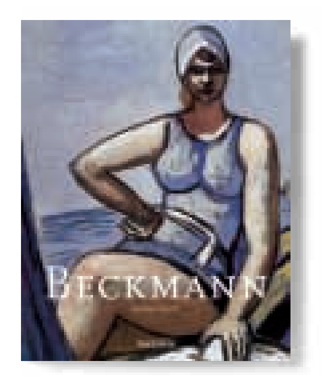
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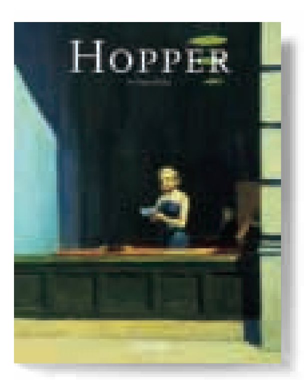
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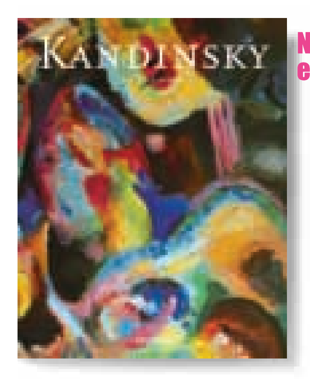
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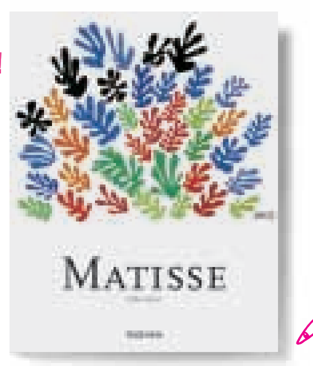


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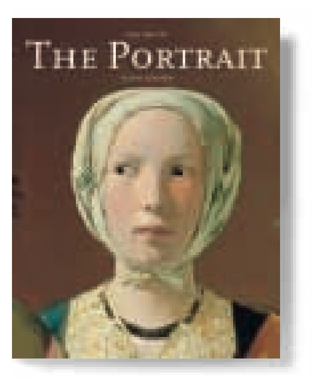


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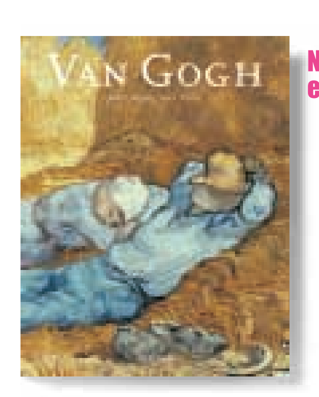
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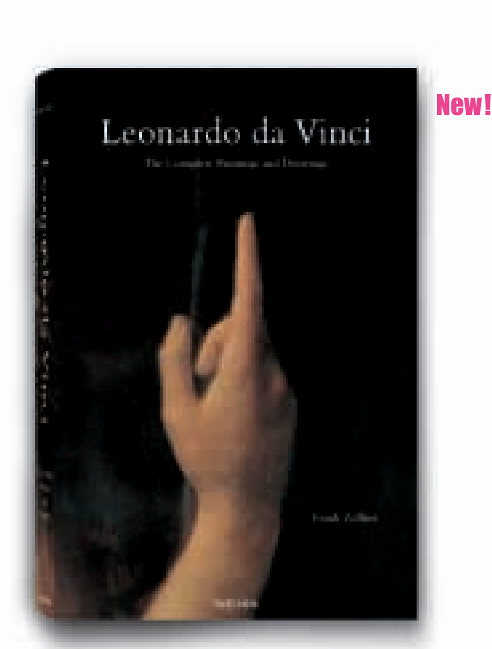
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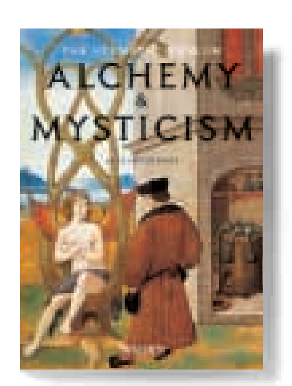


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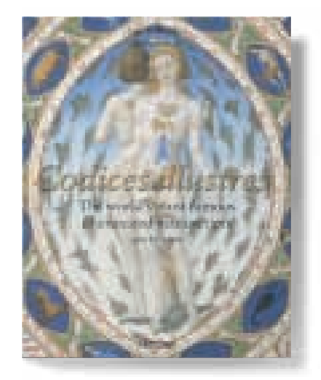
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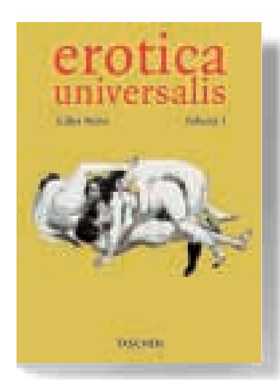


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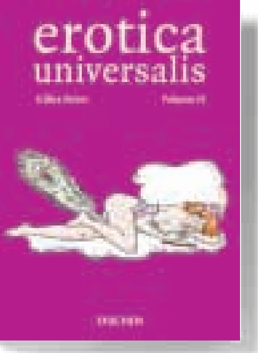
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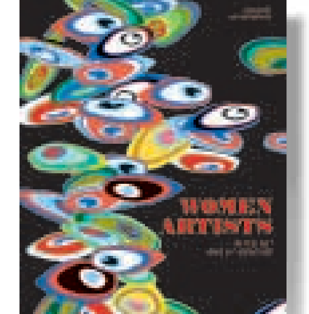
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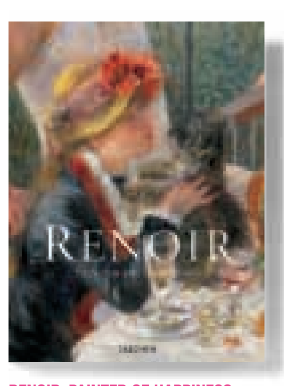
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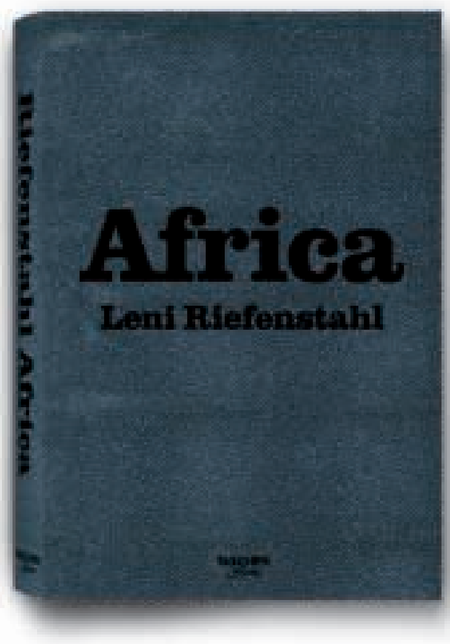
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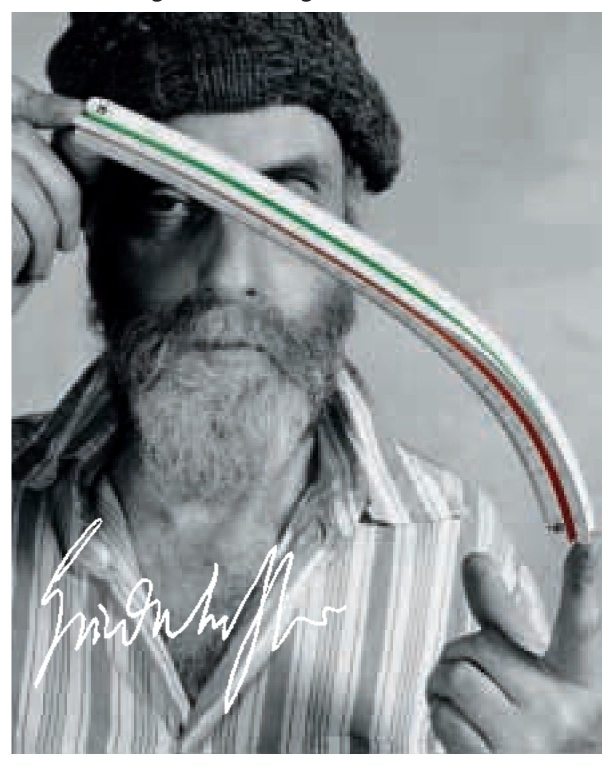
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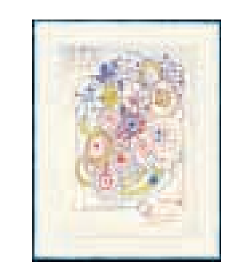
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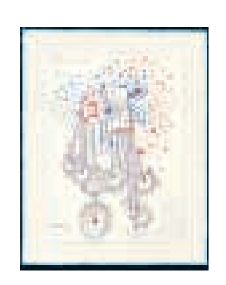


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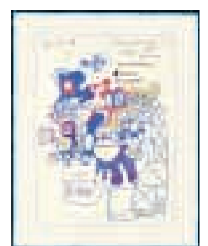






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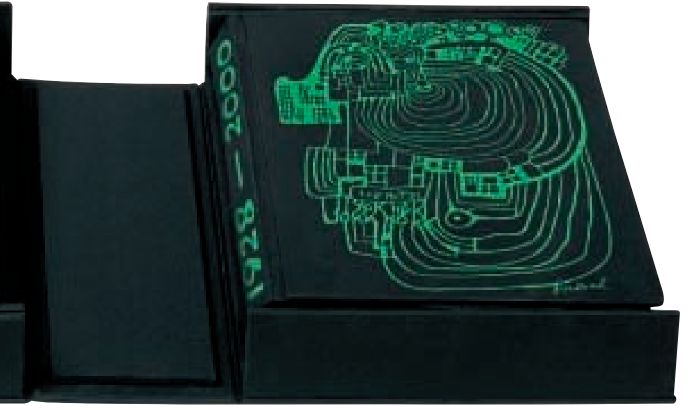


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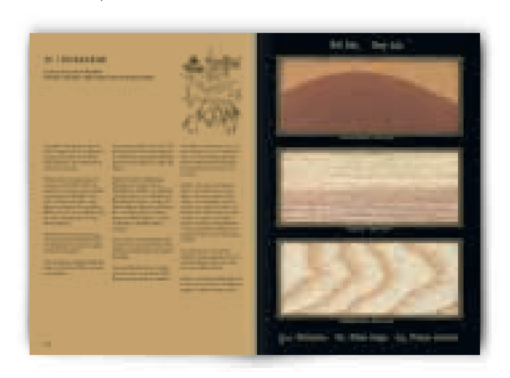
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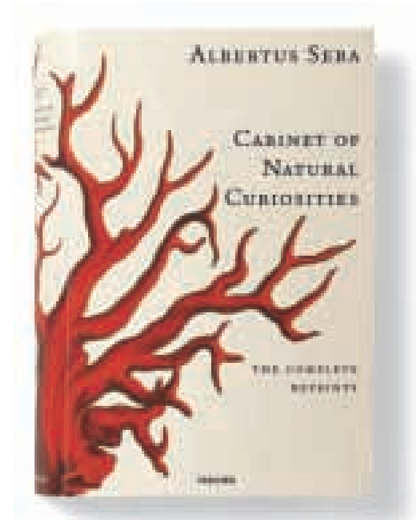


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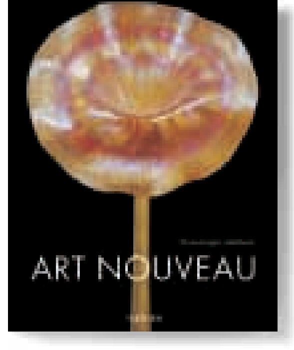
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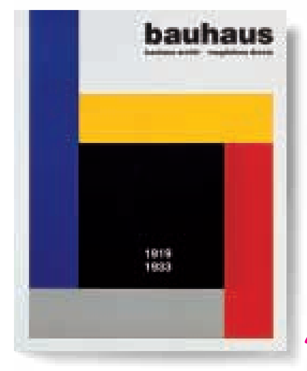
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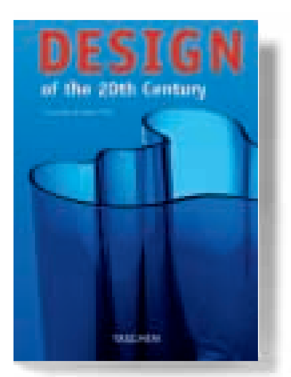
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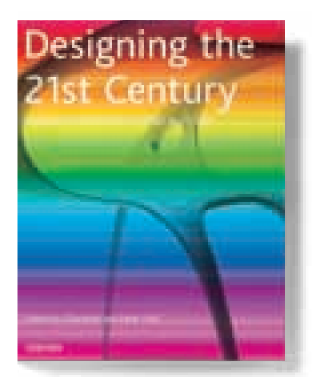
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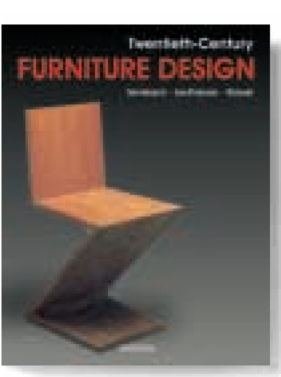
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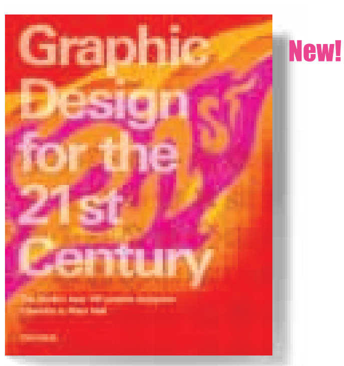
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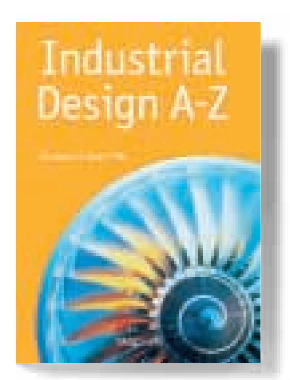
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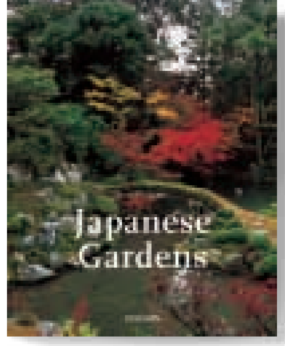
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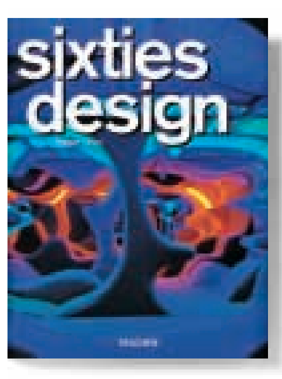
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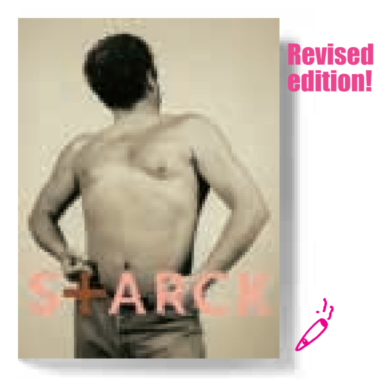
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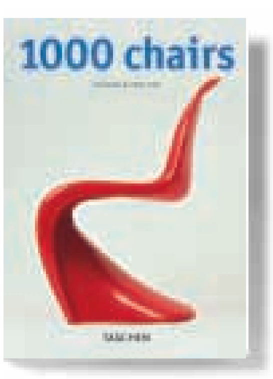
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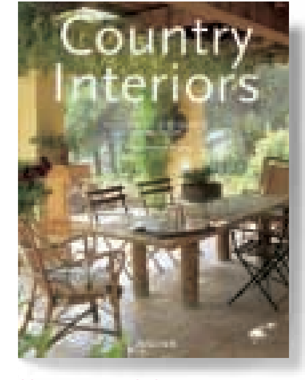
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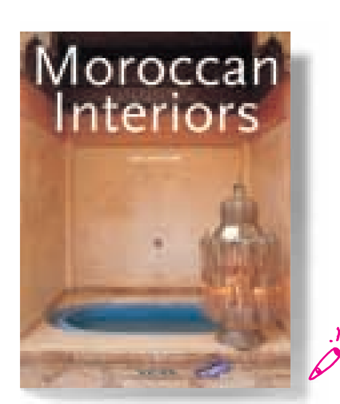
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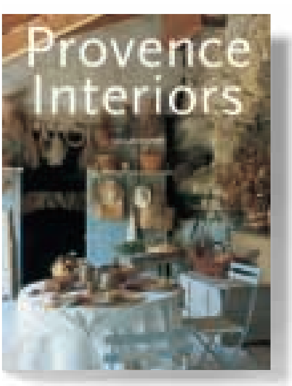
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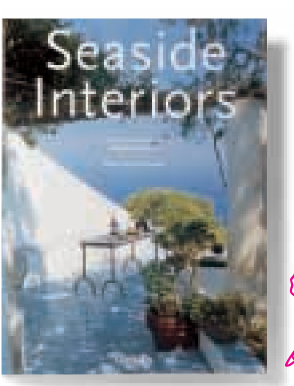
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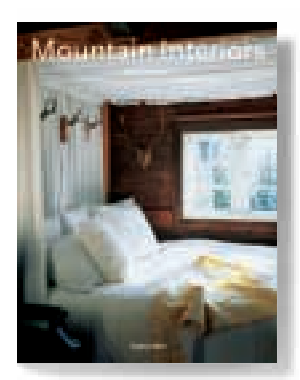
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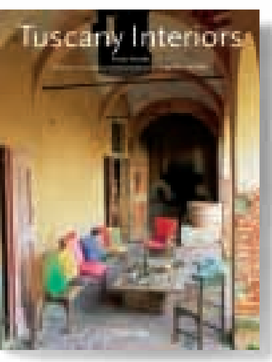
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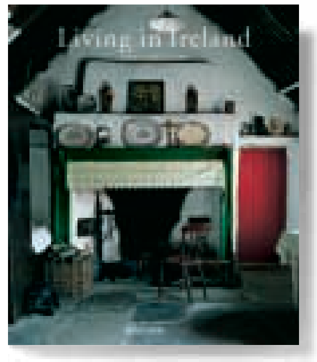


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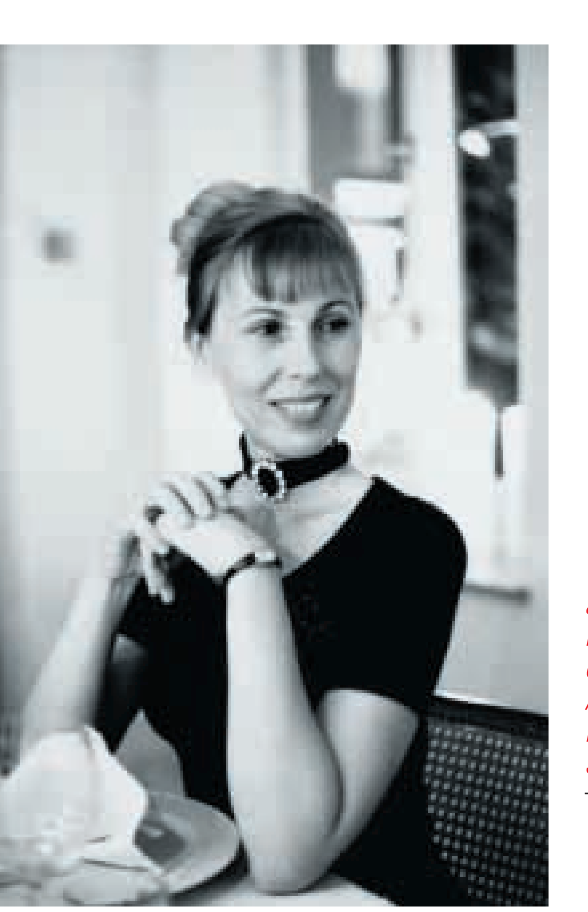
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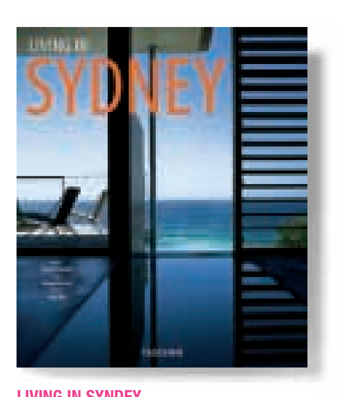
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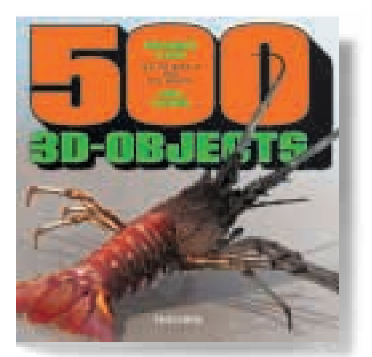
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—*bookmunch.co.uk*, UK, on *500 3D-Objects*



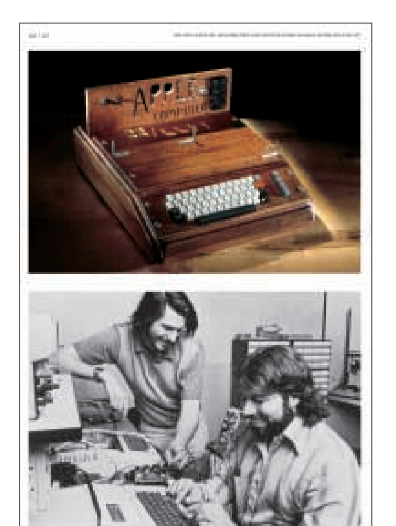
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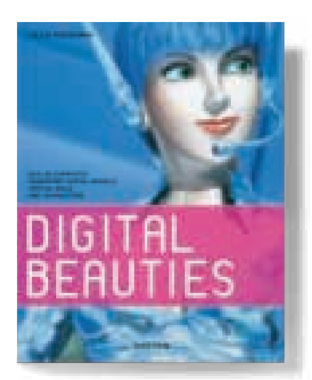
—*Kultureflash*, London, on *The Computer*



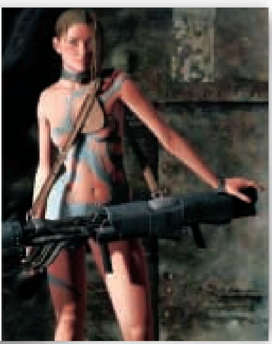
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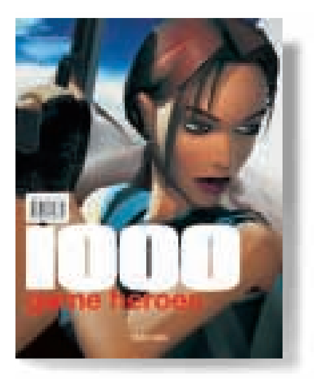






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"A true cornucopia of digital delight." —*The Alien Online*, London, on *1000 Game Heroes*

Fashion



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FALL MOVIE PREVIEW **September**

...ous Lives of Altar Boys) as a teen named Igby, offers an idea. First-time director Burr Steers scored a big-deal cast, including dysfunctional family members Susan Sarandon and Ryan Phillippe, and Claire Danes as Igby's jaded gal pal. (Sept. 13)

INVINCIBLE After a decade of documentaries, Werner Herzog returns to features with a biopic of Polish strongman Zishe Breitbart, a 1930s circus act turned anti-Nazi activist. Starring Jouko Ahola (the Finnish Arnold Schwarzenegger) as the Jewish Hercules and Tim Roth as German [illegible] Hanussen. (Sept. 20)

QUITTING Chinese B-movie "thug idol" Jia Hongsheng was huge in the late '80s but by the mid-'90s, he had become an institutionalized heroin addict. Talk about cinema vérité: The biopic, directed by Zhang Yang (Shower), cast nearly all of the actual people involved, from Hongsheng to his family, friends, doctor, and [illegible]

SECRETARY As if spending one day with your parents in suburbia isn't masochistic enough, former mental patient Lee Holloway (Maggie Gyllenhaal) becomes a [sex] slave to her job, assisting a lawyer (James Spader). Adapting a short story by Mary Gaitskill, director Steven Shainberg (1998's Hit Me) gives the comedy a Taschen twist—and a good spanking. (Sept. 20)

Also in Sept.

TWISTED SCISSOR ... Cube stays ... cut above the rest

8 WOMEN The lone man in a mansion full of women is murdered. How do the French handle it? Avec musique! Director François Ozon (Under the Sand) brings together French cinema's A-listers and legends (Emmanuelle Béart, Isabelle Huppert, Catherine Deneuve) for a '50s-set comedic murder-mystery musical. (Sept. 20)

BARBERSHOP When C[illegible] (Ice Cube) impulsively [illegible] pop's Chicago barbershop, he soon realizes the neighborhood parlor is a blessing, not a burden. But how will he [illegible] cash to buy it back? The [illegible] comedy features Cedric [illegible], Sean Patrick [illegible], rapper Eve a[illegible] hoping [illegible] out. (Sept. 13)

B[illegible] & T[illegible]PAC [illegible] [illegible] Nick Broomfield's [illegible] last music-biz exposé, 1998's [illegible] and Courtney, st[illegible] a controversial chord [illegible] investigat[illegible] the [illegible] murders [illegible] Notorious B.I.G. and Tupac Shakur. (Sept. 27)

CITY BY THE SEA Det. Vincent LaMarca (Robert De Niro) hunts for his estranged son (James [illegible]) not to make amends but [illegible] him in as a murder [illegible] [illegible] thriller [illegible] spired by a [illegible] article. [illegible] pop [illegible] his daughter [illegible] a small [illegible] (Sept. 6)

DAS EXPERIMENT Naked [illegible] flops! [illegible] part of the [illegible] [illegible] Bleibtreu (Run Lola Run) [illegible] endure as part of [illegible] logical experiment in which subjects are deemed "prisoners" or "guards," [illegible] Plenty of mayhem [illegible] techno music) [illegible] inspired by a [illegible] experiment conducted [illegible] University in 1971. (Sept. [illegible])

[illegible] DOWN [illegible] would [illegible] field [illegible] lifted Mumsy's [illegible] card and run amok in Man[illegible] this dark comedy, starring Kieran Culkin (The Dangerous ...

JUST A KISS H.G. Wells had it all wrong. Traveling into the future is a waste! What today's man needs, Cher espoused—is the power to go back in time so you [illegible] "do-over" when your love life is a mess. Actor-producer Fisher Stevens makes his directorial [illegible] with Ron Eldard, [illegible], Patrick Breen (who [illegible] the screenplay), and Marisa [illegible] playing befuddled thirty-somethings. In addition to time traveling, Just a Kiss also employs "[illegible]mation" last seen in Richard Linklater's Waking Life. (Sept. 27)

LAWLESS HEART The death of a mutual friend jostles the comfortable lives of three blokes in Essex, and soon enough each [illegible] romantic [illegible], including a gay [illegible] who swerves hetero. The second film by directing [illegible] Hunter and Tom Hunsinger (1997's Boyfriends). Heart [illegible] hit in its native U.K. (Sept. 14)

SKINS Fed up with the poverty and alcoholism rampant on the Pine Ridge Indian reservation, police officer Rudy Yellow Lodge (Eric Schweig) takes the law into his own hands. Director Chris Eyre, working from the 1995 novel by poet Adrian C. Louis, revisits life on the "rez" in a dramatic follow-up to his 1998 debut comedy, Smoke Signals. (Sept. 27)

SNIPES Wesley fans looking for a biopic will be bummed. Erik "Snipes" Triggs (Sam Jones III) is a teenager hired by Ill Wax to plaster the record company's promo posters on Philly's mean streets. But who needs Blade? This movie's got rapper Nelly, who has a hit album, testing his acting chops as rapper Prolifik, who almost has a hit album. (Sept. 13)

SPIRITED AWAY A 10-year-old Japanese girl journeys through a tunnel and has to battle various monsters to res...

ENTERTAINMENT WEEKLY 41

Congratulations! Dear Benedikt you are now an adjective! (in US)
All the best
Paul

Entertainment Weekly, New York, September 2002



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—*i-D Magazine*, London

"Wer es nicht bis Kyoto schafft, für den ist dieser opulente Band – ein Muss …"

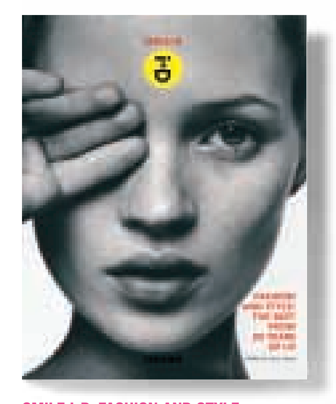
—*Berliner Morgenpost*, Berlin, on *Fashion*

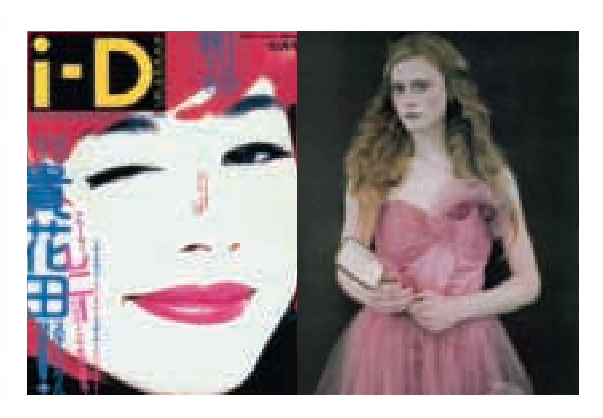
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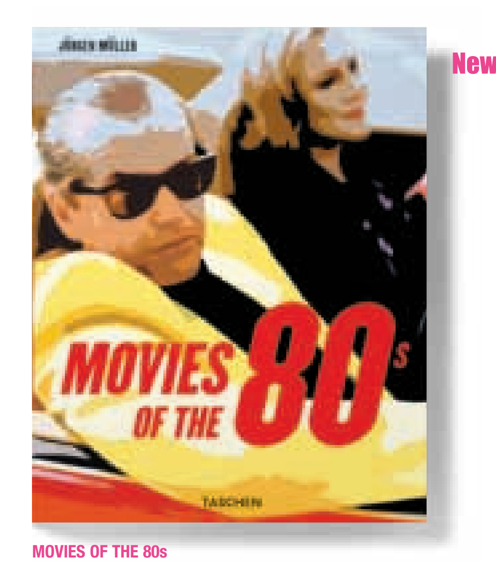
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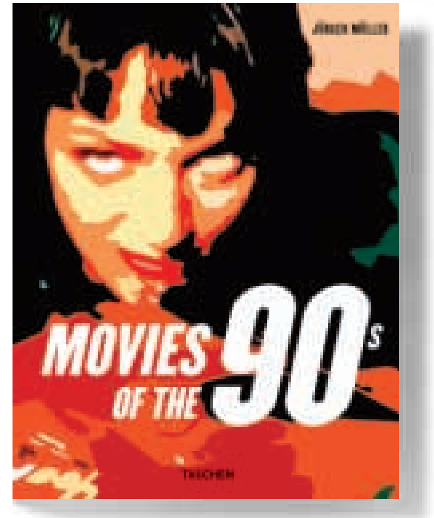
"Wer es nicht bis Kyoto schafft, für den ist dieser opulente

Film

Alison Castle / c@stle.net
Paul Duncan / kershed@aol.com
Jürgen Müller / umbramsuam@aol.com

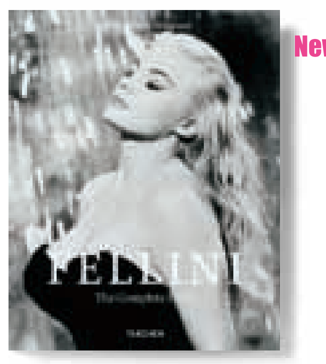


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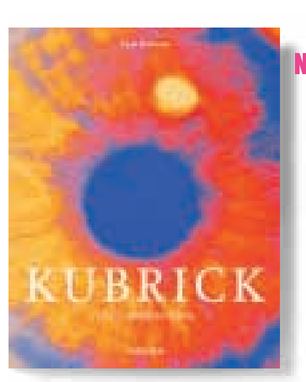
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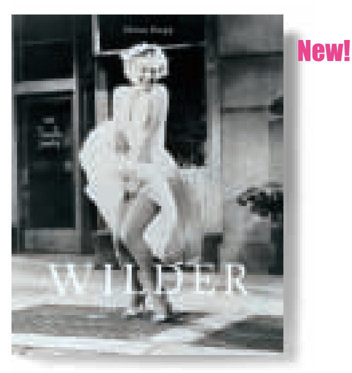
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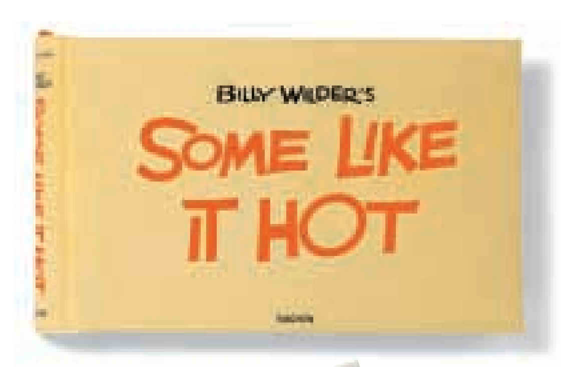
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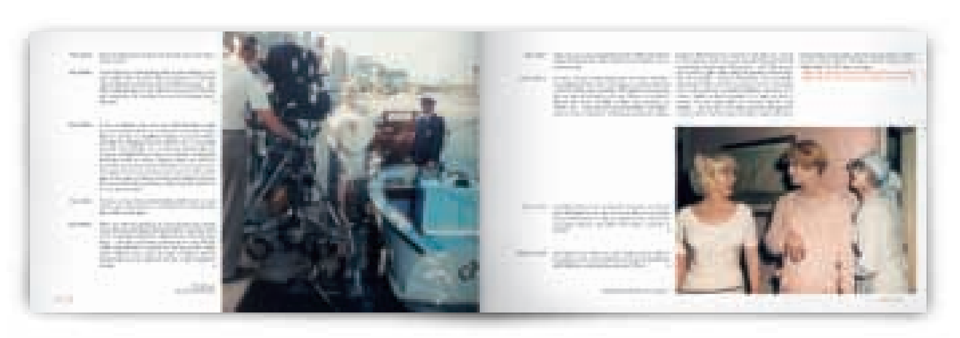
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Billy Wilder, Hollywood, 1999

Band – ein Muss ...” *—Berliner Morgenpost,* Berlin, on Fashion

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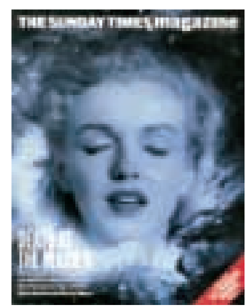
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Der Spiegel, Hamburg, July 2002



The Sunday Times Magazine, London, July 2002



Newsweek, New York, August 2002



Panorama, Milano, August 2002



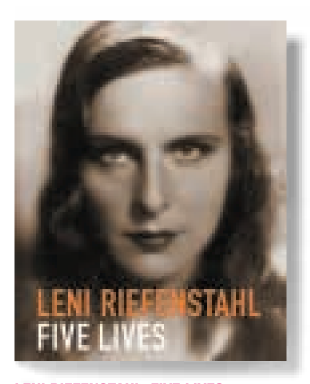
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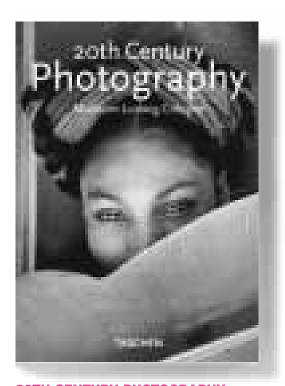


Leni Riefenstahl, Frankfurt Bookfair 1999



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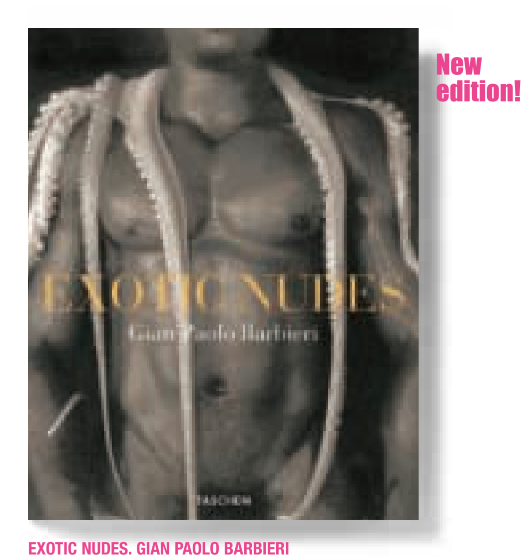
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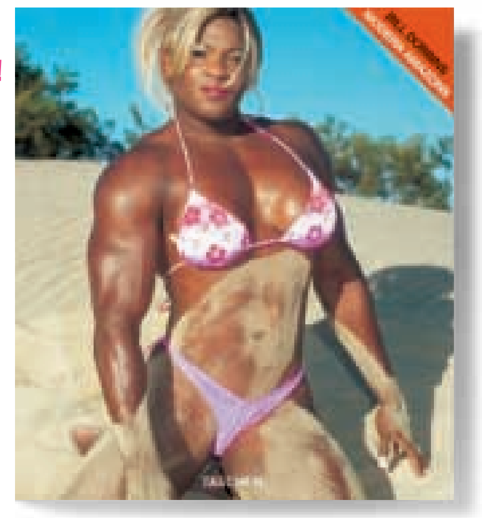
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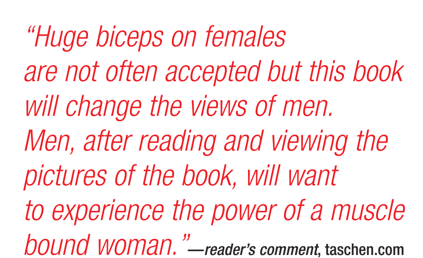
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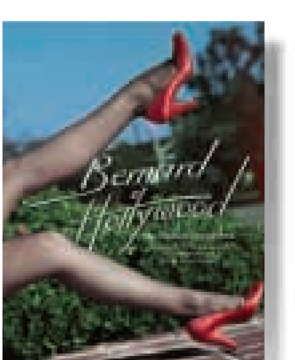




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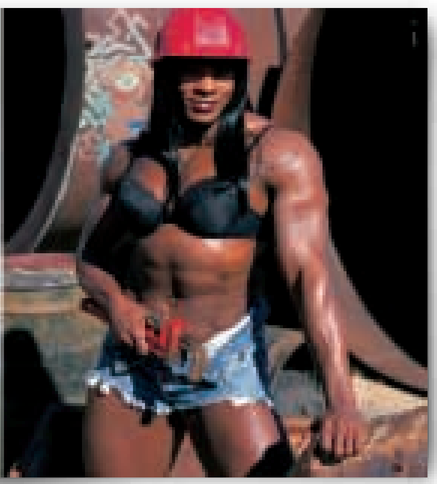
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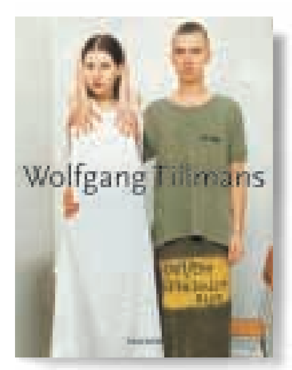
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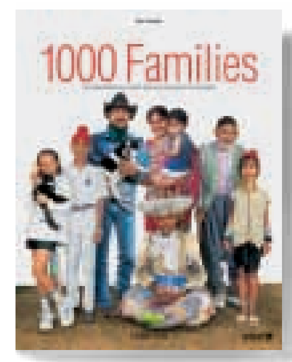
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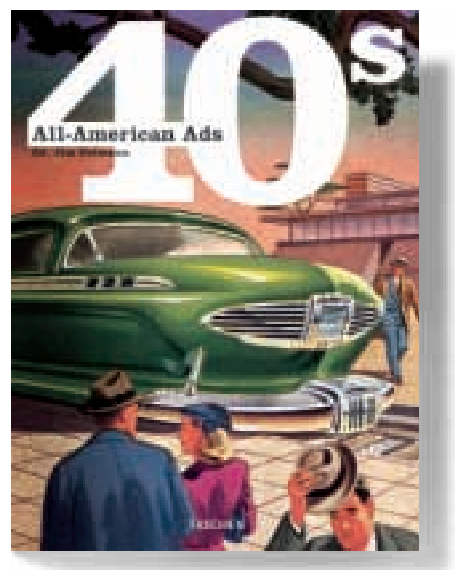
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—The Sunday Telegraph Magazine, London, on *All-American Ads of the 60s*

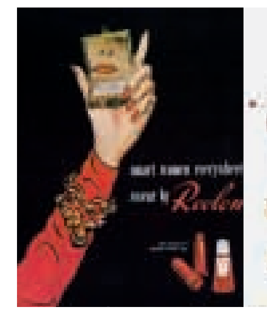
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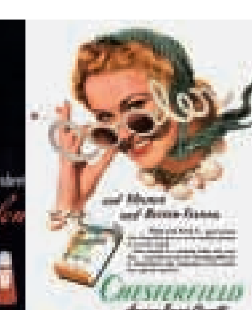


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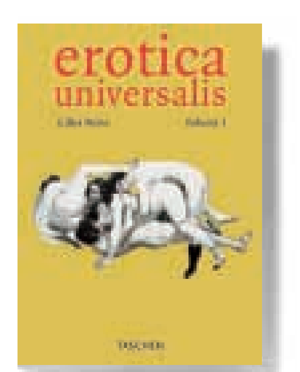
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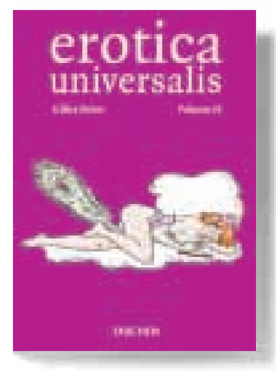


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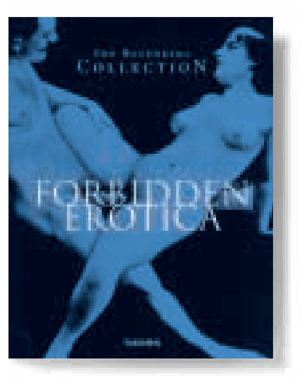


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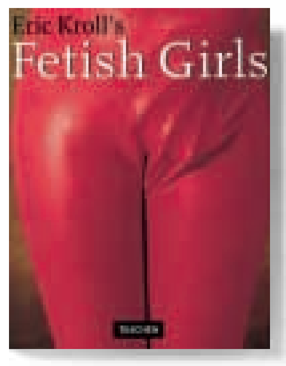
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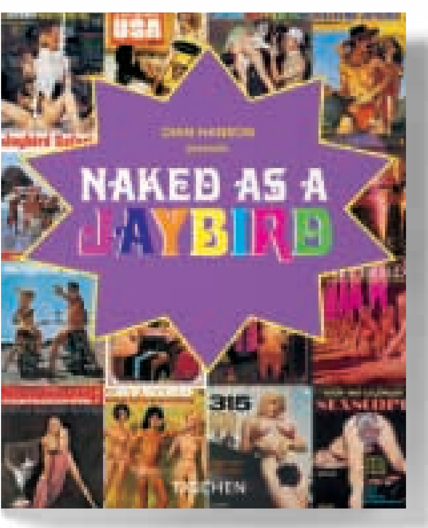
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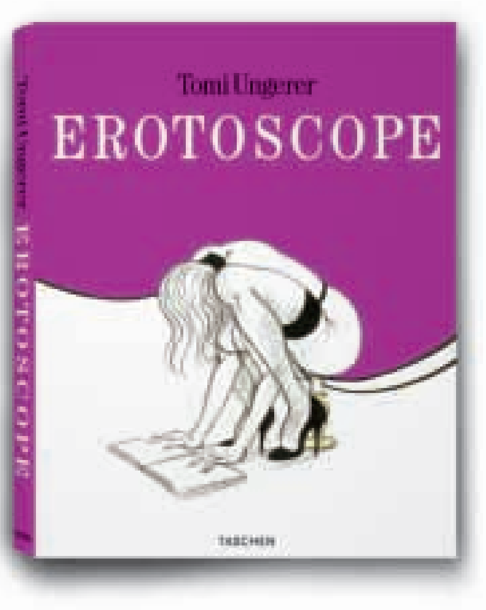
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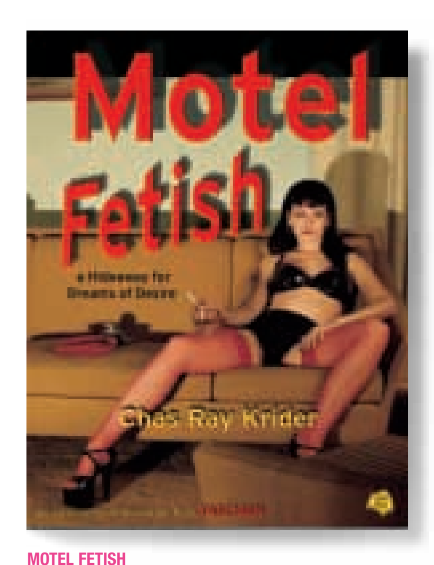
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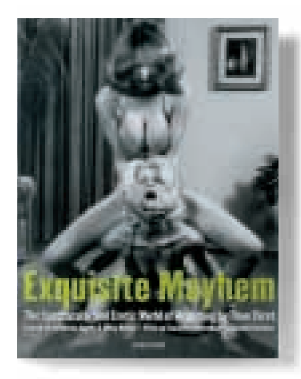




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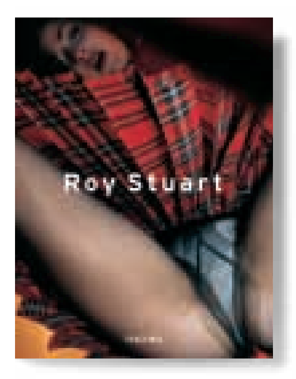
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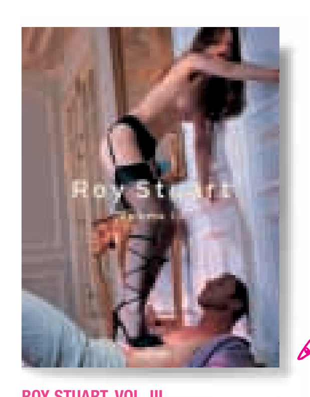
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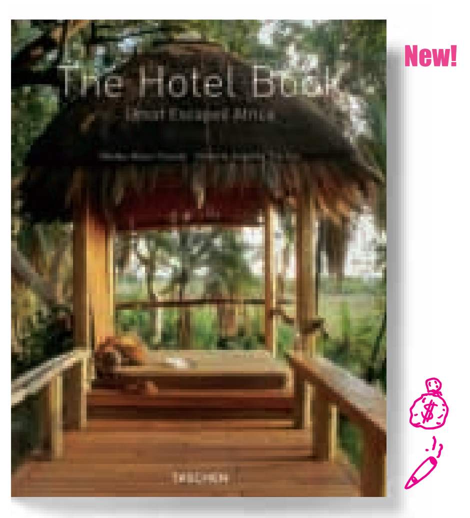


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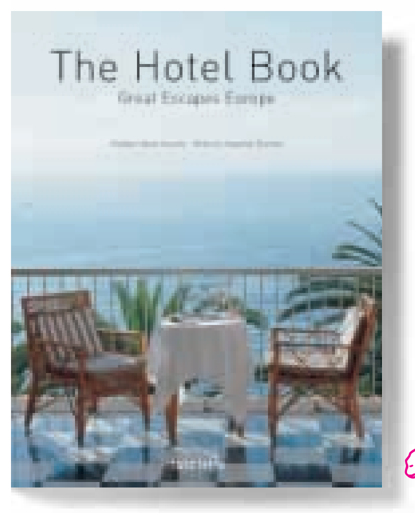


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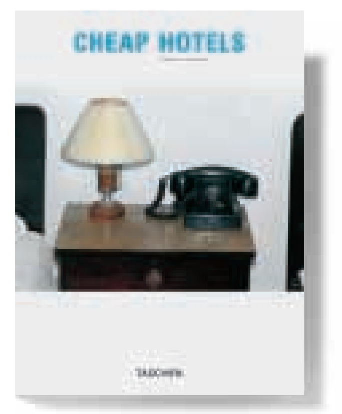


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in an otherwise dim world." —Jen, Babylondon, UK, on taschen.com

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Faulpelz is a TASCHEN editor, who prefers to stay anonymous and who looks like this:

This is where our clever Faulpelz was hiding:

TASCHEN Magazine fall 2002, page 96.



Architecture Now II, page 131.



Motel Fetish, page 256.

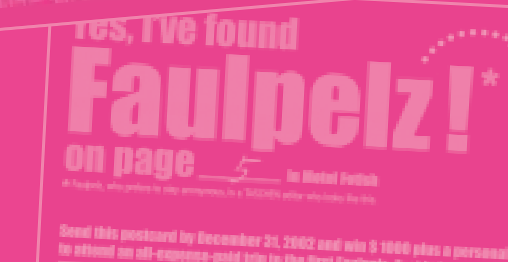


Plus **Living in Ireland**, page 104 and **All-American Ads of the 60s**, page 924

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